

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUE WEEKLY

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Lit is it in special section

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STAGE STRUCK

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BY DAN RUBINSTEIN

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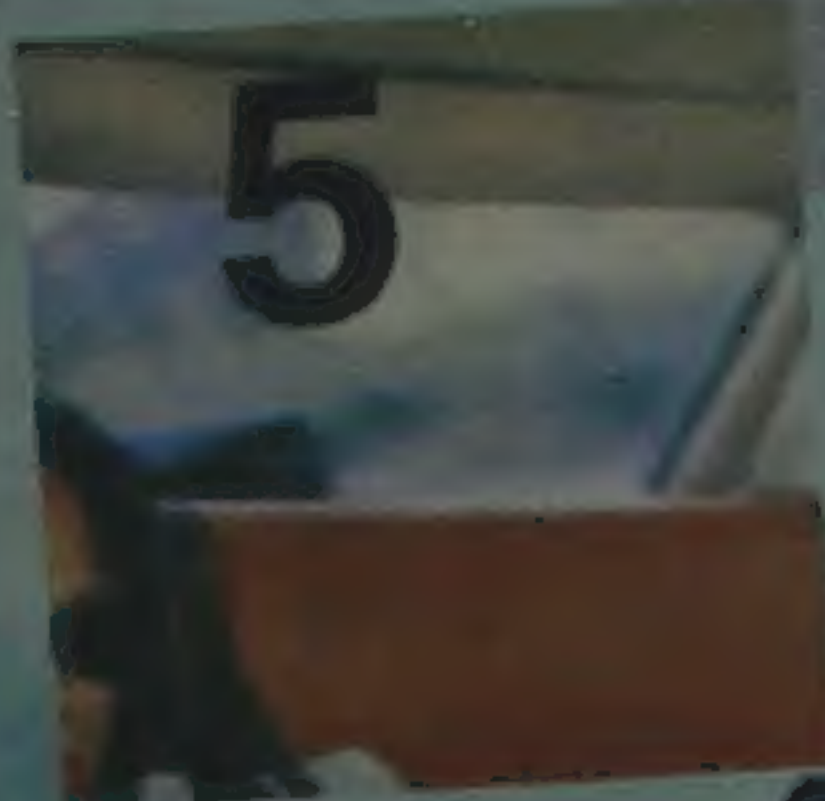
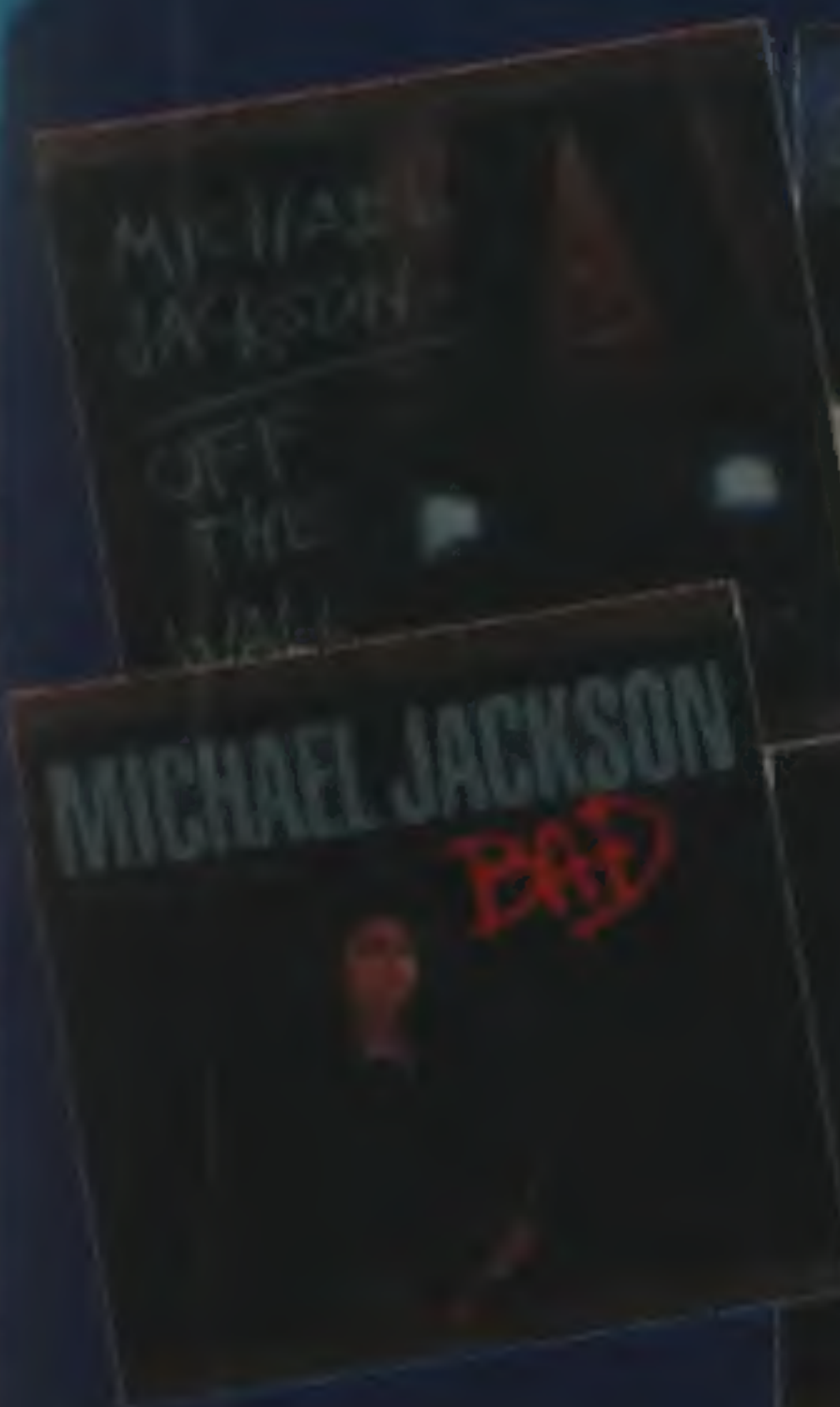
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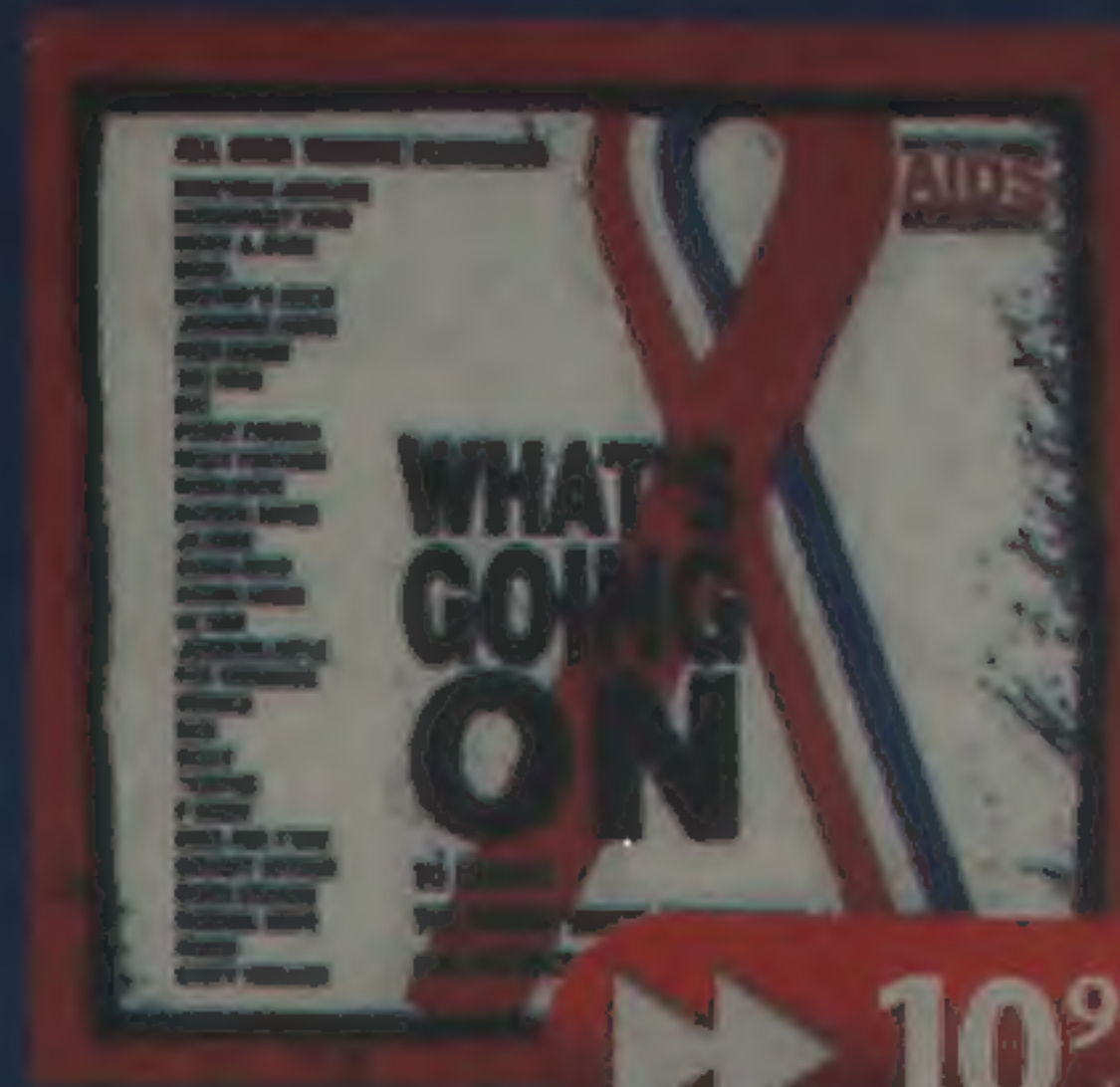
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Various Artists▶▶ 10⁹⁹

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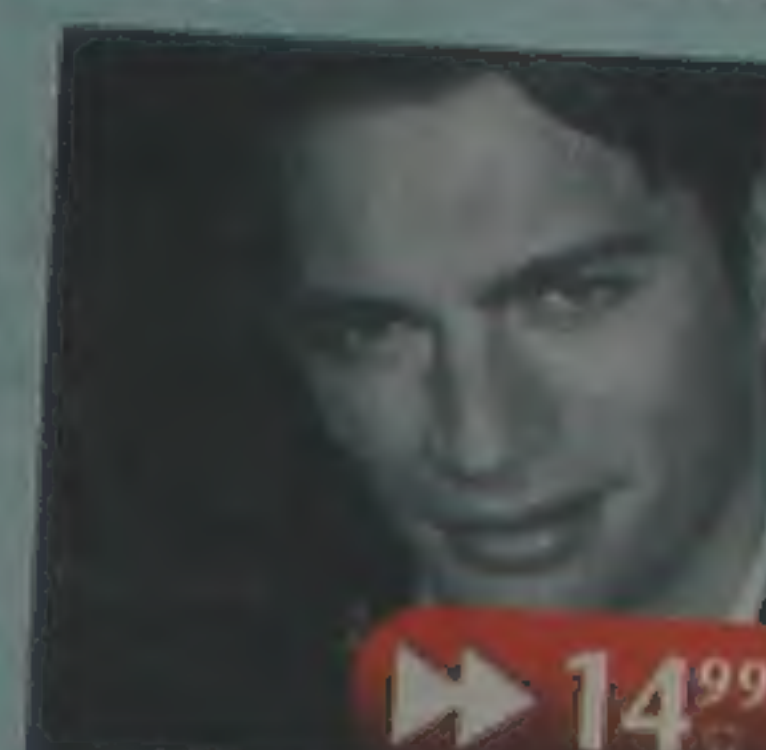
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NOVEMBER

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Fifth Season

FRI
2
3rd SAT
3
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SUN
4
Featuring My Huge
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My Huge Ass

MON
5
TUE
6
Heh heh heh.....you
said ass. 2 Cute
chicks & 2 cute guys
play great pop/rock
covers. No cover.

Rake

WED
7
Hard rock Wednesday!
With guests Will Minor
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THU
8
to SAT
10
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COVER STORY: Michelle Shocked's epic battle with her record company caused her career to go even colder than Anchorage, Alaska. But the indomitable singer is hot all over again, with a pair of new discs on the way—including one influenced by dub. Yes, dub • 26

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By TIM WISE

Tragic realism

To hear those who support the current air assault on Afghanistan tell it, those of us who doubt the likely efficacy of such a campaign and who question its fundamental morality are not only insufficiently patriotic but dangerously naïve. Lampooning the left for adhering to such ostensibly simplistic slogans as "violence begets violence," these self-proclaimed pragmatists insist that sometimes massive force is necessary and that in the case of Osama bin Laden and al-Qaeda, little else could possibly serve to diminish the threat of terrorist attack.

It takes me back, all this self-assured confidence in the value of pre-emptive assault. To 1986 in particular, when a co-worker of mine insisted that although our bombing of Libya had failed to kill Colonel Qaddafi, that by killing his daughter we had nonetheless served the cause of peace. After all, said my co-worker, she was destined to become a terrorist someday, so better to kill her before she grew. That others might be able to apply the same logic to Americans—who, after all, could grow up to be Elliot Abrams—was lost

on her, as she was convinced the world had been made safer that day.

Of course, we've come to find out that Libya had not been involved in the terrorist incident for which we claimed to be attacking them, but why bother with details? And of course, just two years after my colleague insisted that our assault on Libya had made us safer, 259 people in a plane over Lockerbie, Scotland—and 11 more on the ground—learned how dangerously ignorant such faith really was. They, as it turned out, became the victims of actual Libyan terrorists enraged by the previous U.S. attack on their country.

All this talk of what's naïve and what's realistic seems to me to be nothing if not bizarre. It's as if words no longer have their original meanings, or perhaps mean the opposite of what one might otherwise think.

So to be realistic means to believe that bombing one of the poorest nations on Earth will not only reduce terrorism but also fail to ignite a new round of anti-American fanaticism. To be naïve, on the other hand, is to pay attention to modern history, which tells us in no uncertain terms that bombing people is rather likely to fuel their anger, resentment and desire for revenge.

To be realistic is to think that pummeling one nation—in this case Afghanistan—will have some appreciable effect on the thugs in al-Qaeda, despite the fact that the group operates in 64 countries including many allies whom we have no intention of bombing. To be naïve is to point out that terrorists aren't reliant on one, or

even several countries to operate and as such, we could eradicate every member of the Taliban tomorrow without delaying by so much as a day any future attacks on our shores.

To be realistic is to believe our government officials when they insist they have proof of bin Laden's involvement in the 9/11 attacks. To be naïve is to wonder how an intelligence community that completely missed the signs of impending disaster could be so sure, so soon, of who did this thing that they had no idea was coming in the first place.

To be really naïve, I guess, would be to think that perhaps they might be lying. Forget that that's exactly what they did so as to justify bombing Qaddafi, and what they did when the CIA announced that armed Libyans were roaming the streets of America, planning to assassinate Ronald Reagan. And it's what they did when they claimed the Soviets were building a military base in Grenada or that the Sandinistas in Nicaragua were running drugs. (Actually, it was our guys, the contras, who were doing that.) And apropos of today's headlines, it's what they did when they decided to dub a certain band of fanatics known as the Mujahadeen "freedom fighters."

To be realistic is to say things like "All they respect is force." To be naïve is to point out that the force we have demonstrated over the years by our support for Israel or the bombing and sanctions against Iraq have apparently

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THE ST. LOUIS BLUES. YOU COULD BE GOING ON US.

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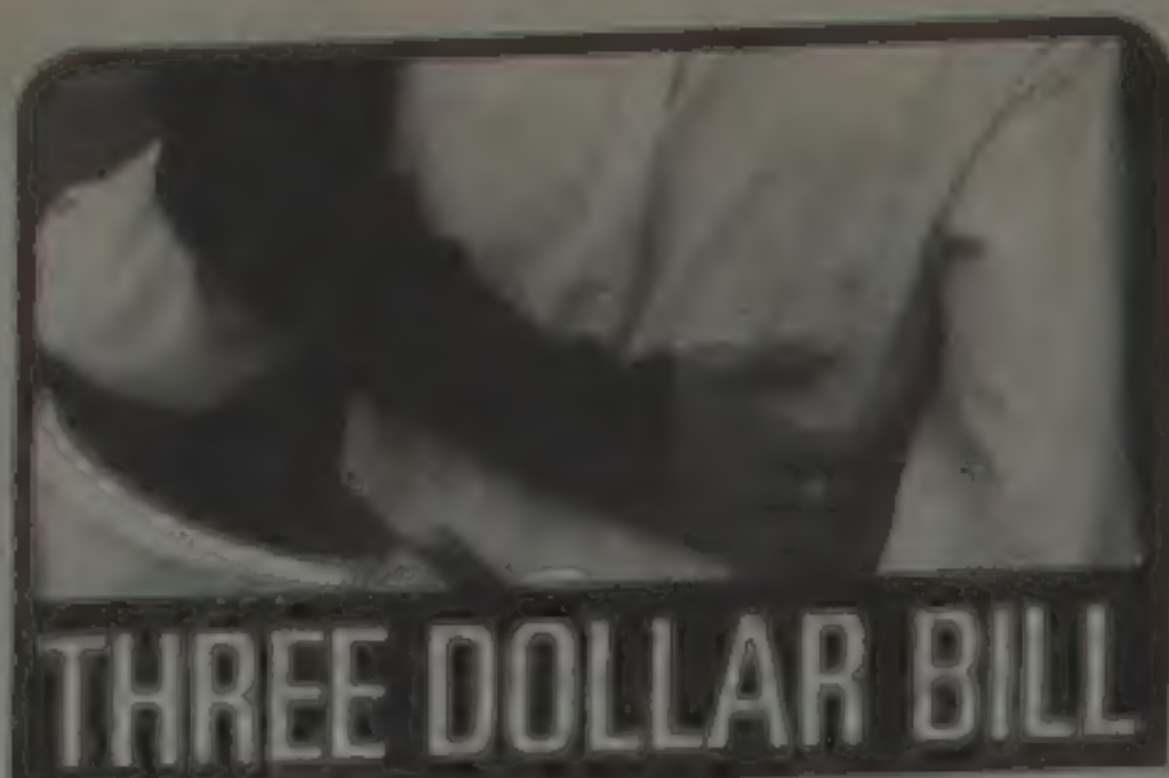
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By RICHARD BURNETT

Just friends

I was standing atop our wooden table, hands up (way up), shaking my groove thang as blues guitarist Preston Shannon showed the hootin' and hollerin' crowd packed into the smoky and steamy hot Blues Café in Memphis why he's called the King of Beale Street.

There I was with my boys, Vinnie, Jamie and Lyle, each playing straight man to my usual over-the-top, big-mouth-diva routine, on a classic road trip that took us from Memphis to New Orleans last year, where we partied in every gay bar in the French Quarter. It wasn't so much about the raucous adventures or jams we wound up in like clockwork, usually at some ungodly hour. (Vince, bless him, was nabbed by a Mississippi state trooper for speeding. Lucky for us, at the time, Vinnie had been forced to slow down to 84 miles per hour because he couldn't get around a van.) Rather, it was about the queer sensibility they each possess, a deep affection for one another that we captured on film during the road trip.

It's rare, I believe, to witness such public affection among straight men today. But there was a time when it

wasn't so unusual, a time Montreal-born author David Deitcher lovingly brings to light in my hands-down favourite book of the year, the just-published *Dear Friends: American Photographs of Men Together, 1840-1918* (Abrams Books).

The sumptuous book features more than 100 photographs of men happily and affectionately posing for the camera in abandoned, old, beaten-up photos of people long forgotten, only to be rediscovered decades—even a century—later by strangers at flea markets across America.

Almost all the subjects and photographers remain unknown, so there is no way to ascertain whether these men were gay. What is certain is that before 20th-century society segregated the hets from the homos, sexuality was more fluid and affection between men less inhibited.

"I think there are straight men today who are very intimately connected to each other," says the openly gay Deitcher, who teaches art history at the Cooper Union for the Advancement of Art and Science in New York City and was also editor of *The Question of Equality: Lesbian and Gay Politics in America Since Stonewall*. "But I think the difference is in the 1800s there was this cult of friendship that was so highly developed and celebrated that the love two men or two women shared was considered a higher, purer form of love than could exist between a man and a woman, especially between a husband and a wife because their relationship would have been sullied by the animalistic process of reproduction, which was not necessarily equated with love."

Brave New World

Continued from page 4

led not to something so kind as their respect for us but rather to their willingness to slaughter as many Americans as possible. If this is how al-Qaeda shows respect, I shudder to think what disdain must look like.

To be realistic is to say, "We tried peace and peace failed." To be naïve is to ask when, exactly, did the U.S. try peace—in the region or specifically in Afghanistan? Was it when we were selling Stinger missiles to the Muj so as to help them fight the Soviets? Or was it after, when we left the nation in ruins, unconcerned about helping rebuild so long as the Russians had fled? Or was it when we cozied up to the Taliban because they promised to crack down on opium cultivation, using the time-honoured anti-crime techniques of extremist Islam?

To be realistic is to insist that nations harbouring terrorists must be brought to justice. To be naïve is to note that (a) we aren't really serious about that—after all, many nations that do so are coalition partners in the war on Afghanistan; and (b) by that standard, any number of nations would have the right to attack us. After all, we have harboured and even taught terrorists and death squad leaders at the School of the Americas at Fort Benning, Georgia. We have harboured known Cuban terrorists in Miami. We even gave a tax exemption for several years to a neo-Nazi "church" affiliated with the National Alliance, whose leader has called for worldwide racial cleansing, whose words are credited with inspiring Timothy McVeigh, and

whose members have committed bombings, murders and armed robberies across the country.

To be realistic is to believe that Afghans will be impressed by our packets of peanut butter dropped from airplanes and that they will thank us and view us as their beneficent saviours. To be naïve is to point out that the food drops—according to relief agencies—are insufficient to meet the need, especially since our bombing has aggravated the refugee crisis to staggering proportions. To be really naïve is to note that to even get the food, Afghans would have to traipse across minefields, and that their experience with toy dolls dropped from Soviet planes in the '80s—which turned out to be explosives—might have left them a bit reluctant to tear into our humanitarian goodies. To be naïve to the point of disloyalty would, I suppose, be to ask whether or not American soldiers in Pearl Harbor would have felt better about the bombing of December 7, 1941, had the Japanese pilots made a second run to drop sushi and edamame.

To be realistic is to claim that attacks on Afghanistan will lead the pulverized citizenry to overthrow their Taliban oppressors. To be naïve is to point out that never in history has a nation under attack blamed its own leaders for the attack but rather, exactly the opposite. After all, in the wake of 9/11, Americans did not write *en masse* to the President demanding he accede to the wishes of Osama bin Laden.

To be realistic is to insist that this is not a war on Islam. To be naïve is to point out that if we continue to bomb, especially through the holy month of Ramadan, there will be few Muslims in



Friends: American photographs of men in sweaters

"Many of the guys in these pictures could have considered themselves to be same-sexers," he continues. "To me, they are historic expressions of same-sex love, however that love gets defined. It's complicated because [back then] there were no gay guys, so to speak. The concept of homosexuality did not exist. It was a different set of standards. Friendships were exalted. So there was more fluidity in the expression of love."

You can bet those expressions of love included more than just posing for pictures. But since few written records of the love that dared not speak its

name survived this era—Montrealer Moise Tellier's apples and cake shop on Craig Street (now St-Antoine) in Old Montreal, where gay men met and had sex, in 1869 was the first recorded gay establishment in North America—the anonymous nature of the photos in Deitcher's book will have to do.

"I collected these photos because I had a yearning for a past I can identify with," Deitcher says. "And I think gays and lesbians identify and empathize with artifacts from the past that are cast off and discarded by the dominant culture because, like these photos, we are people who get discarded." ①

the world who will believe that.

Perhaps it's just me. But something seems dangerously redolent of *Alice in Wonderland* when Clinton advisor Dick Morris can say on national television that we should declare war on Afghanistan and then Iraq, Libya, Sudan and Columbia—and not be viewed as a paragon of mental illness—but Quakers and pacifists are derided as uninformed boobs.

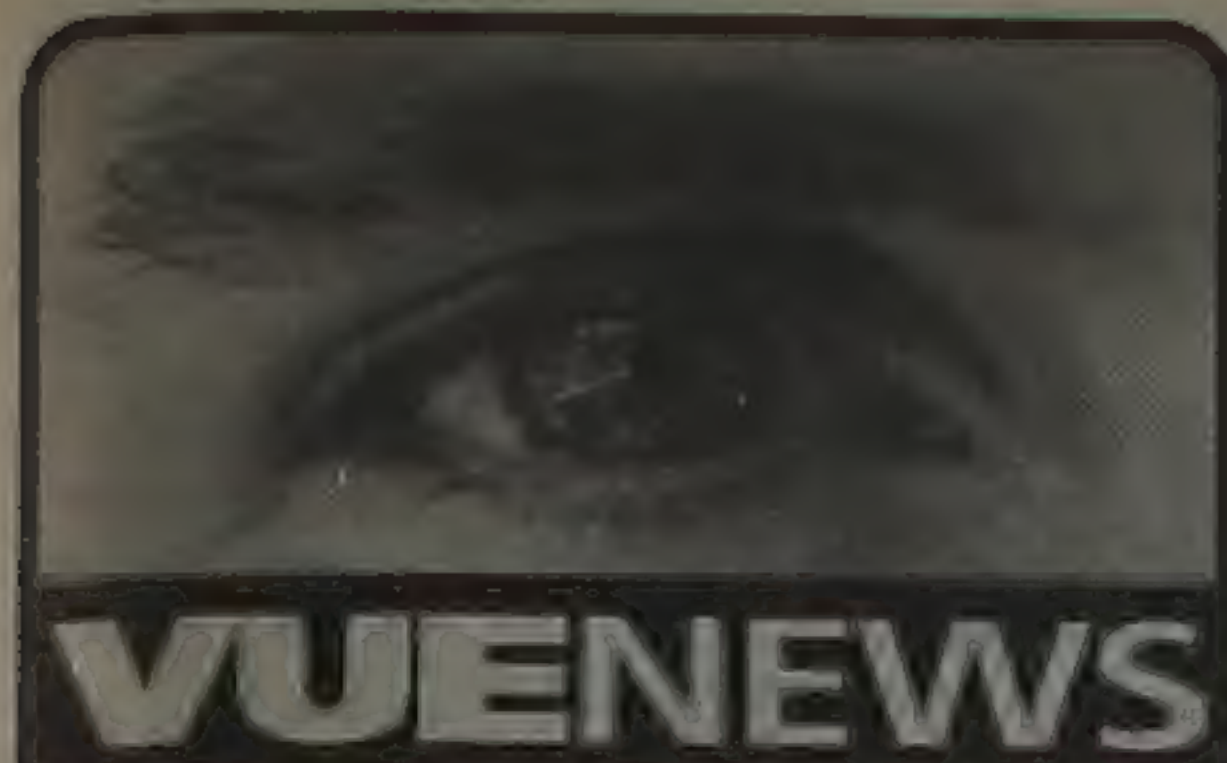
And yet I have no doubt that many of these American warlords will attend Martin Luther King Jr. Day celebrations come January and sing the praises of a man who would have condemned them roundly for their current course of action. And they will continue to go to church—those who call themselves Christians—and sing praises to someone whose teachings run completely counter to everything they are now doing. But hey—King, Gandhi, Jesus: what did they know? Dreamers all of them: naïve, simplistic, innocent and not nearly as informed or clear-headed as say, Donald Rumsfeld or Stephen Ambrose or Tom Clancy or White House spokesman Ari Fleischer.

Even more disturbing than the uniformity with which conservatives have labeled dissenters un-American and unrealistic (which at least is to be expected) is the rapidity with which quite a few progressives have accepted the need for, and ultimate propriety of war. Richard Falk—a longtime international peace expert—has called Operation Enduring Freedom "the first truly just war since World War II." This, despite the fact that by the standards he himself has laid out for a just war, the bombing of Afghanistan—and the refugee crisis alone that it has

sparked—completely fail the test of justice. (See Stephen Shalom, "A Just War? A Critique of Richard Falk" at www.zmag.org/shalomjustwar.htm.)

Perhaps even more perplexing is the stance taken by Eleanor Smeal of the Fund for the Feminist Majority. Recently, she testified to Congress about Afghanistan—not to plead for an end to the macho militarism currently underway, which is likely to accelerate the starvation of perhaps a million women and girls there, but merely to suggest that the women of Afghanistan not be forgotten in any reconstruction government. Not only does she appear to support the overthrow of the Taliban by the same U.S. government that funded it and cared not a whit for the women there until six weeks ago, but she also seems to trust that patriarchy can be pounded into rubble by exploding phallic symbols, dropped and fired by guys whose view of feminism is probably not much better than Mullah Omar's. To suggest there is any way to reconcile this war with feminism or the interests of women generally strains credulity, especially given the propensity for gang rape so well developed among our new "contras," the Northern Alliance. Talk about irony.

Again, maybe it's just me. Or maybe it's 1984, and War Is Peace and Slavery Is Freedom and Ignorance Is Strength. Or maybe all that is just bullshit being served up on a silver platter while the servers tell us it's really Goose Liver Pâté. It reminds me of something my grandma once said: "You can call your ass a turkey, but that doesn't make it Thanksgiving." Likewise, you can call your war just and the rest of us naïve, but that won't make it so. ②



YOUR ALTERNATIVE GUIDE TO
WHAT'S REALLY GOING ON...

MUNICIPAL AFFAIRS

What next for Rosedale power plant?

EDMONTON—Under mounting pressure from native groups, area residents and environmentalists, Epcor finally capitulated last week and will no longer fight for the right to expand its Rosedale power plant in heart of the river valley.

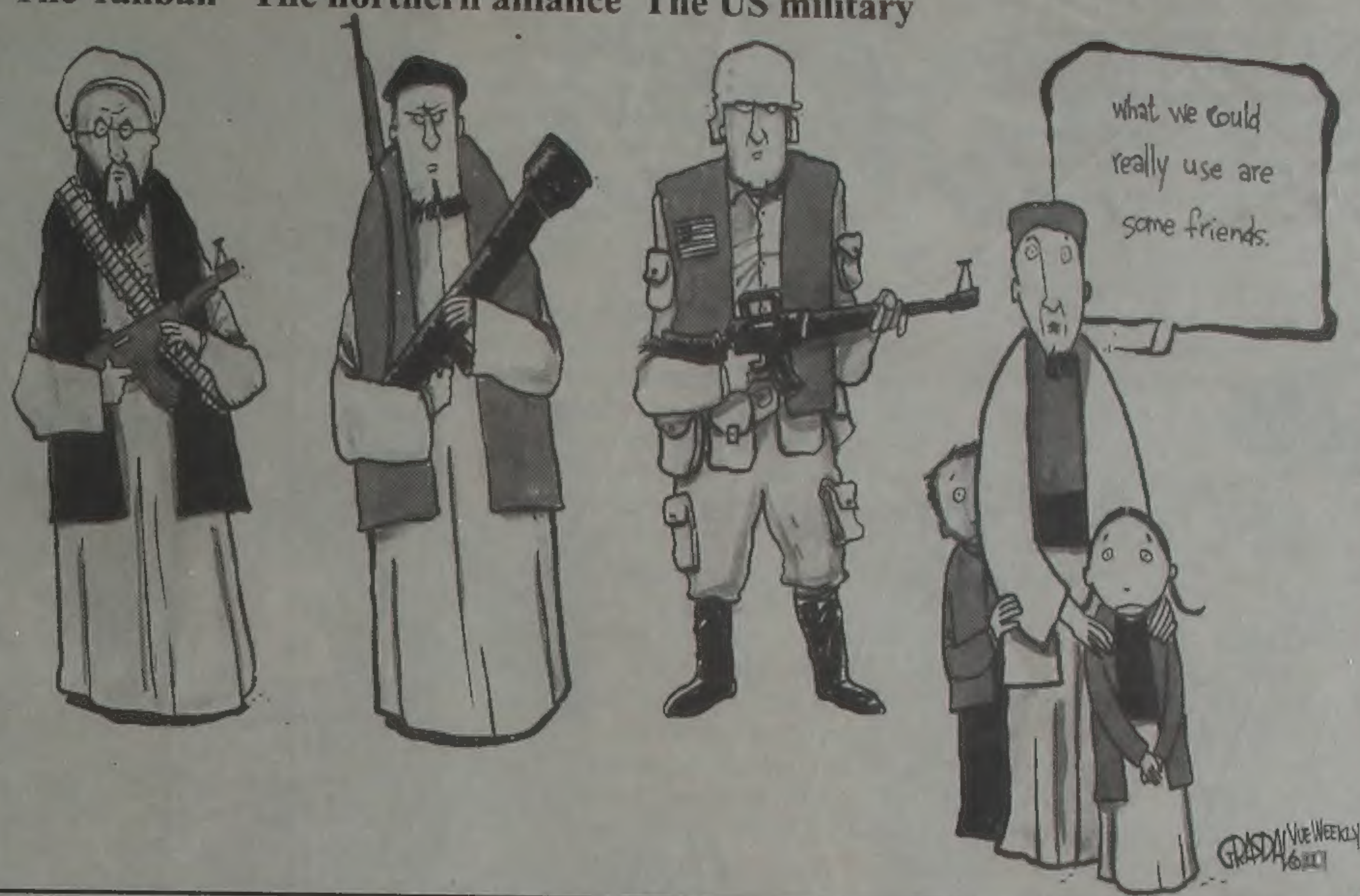
The city-owned utility had been seeking approval to add 170 megawatts of generating capacity to the Rosedale plant for nearly three years. Native groups were angry because they've considered the river-bank location an important archaeological site since bone fragments of their ancestors were unearthed last May. Rosedale residents were upset because they didn't want more industrial development tainting their quiet neighbourhood. And environmentalists, likewise, were aghast at the possibility of more development in the still relatively pristine river valley. Their positions were bolstered recently when some of the power plant's structures were declared historic sites, a designation that would've added significant cost and hassle to Epcor's \$115 million renovation blueprints. "For us to proceed under those circumstances," company president and chief executive officer Don Lowry said to the *Edmonton Journal*, "just does not make good sense commercially or otherwise."

While Epcor's announcement was praised by those who countered the expansion plans for many months, it doesn't bode well for people who live near the Genesee power plant on Lake Wabamun 70 kilometres west of Edmonton. Epcor has also been seeking approval for an expansion there, a \$500 million project that will add a third coal-fired generator and 450 megawatts of power in addition to the 762 megawatts currently being produced at Genesee. With the Rosedale revamp ruled out, Epcor's need for more juice out of Genesee is heightened—a fact the provincial energy regulators are no doubt aware of. "Our plans are to be one of the top three energy players in the generation and retail community," Lowry told the *Journal*. "We're continuing to look at the market to see whether or not there are opportunities in and around Alberta."

Edmonton's city council, meanwhile, is all aflutter about what will happen to the Rosedale power plant in the wake of Epcor's about-face. The utility initially said the Rosedale plant could be shut for good by 2003 to save some money on decommissioning costs, but last Friday mayor Bill Smith figured it could remain efficient for another 25 years. A day later, Smith flip-flopped, telling reporters there will be "lots of power" from other sources within a few years and Rosedale may no longer be needed. Several city

Enemies of the Afghan People...

The Taliban The northern alliance The US military



councillors also chipped in with their opinions on the issue; some seemed to express relief they no longer have to get a full grasp on the matter's intricacies since it's no longer city council's decision to make. —DAN RUBINSTEIN

MEDICINE

Report gives Olivieri clean bill of health

TORONTO—A new independent report has concluded that Dr. Nancy Olivieri was simply doing her job when she went public with negative findings about a drug that the drug's manufacturer was paying her to research.

Olivieri, a blood disease specialist at the University of Toronto and Toronto's Sick Kids hospital, discovered a drug being developed by Apotex Inc. to treat the heredity blood disorder thalassemia posed potential health risks for children. Apotex, most recently in the news in the Cipro scandal, wanted to sue Olivieri when she publicized her research results, saying she had signed a confidentiality agreement. Olivieri was fired and eventually rehired by employers as the controversy blossomed, but industry observers remained troubled by what they saw as the pharmaceutical business's stranglehold over objective research. Now they have some more support for their claims.

"Sadly, the case we examined reveals serious failings in the system of safeguards," Jon Thompson, a University of New Brunswick professor and one of the three academics who worked on the report, said to Canadian Press. "We're aware of many examples of contracts more restrictive than the ones involved in this dispute that are still being proposed to researchers. And some of them, unfortunately, are still being signed."

Thompson, Dalhousie medicine and law prof Jocelyn Downie and UBC medical genetics prof Patricia Baird spent two years looking at the Olivieri saga at the behest of the Canadian

Association of University Teachers, although they weren't paid for their report. Their study, which is more than 500 pages long, criticizes both the University of Toronto and Sick Kids, neither of whom supported Olivieri's right to disseminate her genuine scientific concerns. "It doesn't matter whether a scientist is right or wrong when you're deciding whether they need to disclose unforeseen risks to research participants," said Downie. "They have a duty to disclose." —DAN RUBINSTEIN

WAR ON TERRORISM

CBA, NDP, others call for C-36 sunset clause

OTTAWA/WASHINGTON—As the Canadian and American governments steam ahead with new anti-terrorism legislation—the Patriot Act in the U.S. and the still-under-debate Bill C-36 on this side of the border—organizations in both countries continue to sound the alarm over granting new powers to law enforcement agencies and restricting legitimate political dissent.

The Canadian Bar Association stated last week that it wants the feds to place some limits on C-36. Because it gives police, customs officials and immigration officers sweeping new powers to screen refugees and provide the government with a less obstructed path toward extraditing suspects, the association believes a three-year "sunset clause" is needed to protect the public if the bill allows these authorities to overstep their bounds too easily. The association also warned that lawmakers must clarify the meaning of the word "terrorist" in the act, as the current use is open to too wide an interpretation. And the CBA feels the bill can't work unless added funding for cops comes with it.

Canadian justice minister Anne McLellan is defensive about calls for a sunset clause; she wants Ottawa to instead conduct a review in three years, until which time CSIS and the RCMP would be able to make preventive

arrests, hold special judicial hearings and use their increased surveillance powers. In the U.S., where the Patriot Act was signed into law last week, police can hold suspected terrorists for seven days without filing any charges provided they get approval from the attorney-general or immigration commissioner. But despite its 98-1 approval in the Senate, a "sunset clause" will terminate parts of the Patriot Act in four years.

The New Democrats also have their reservations over Ottawa's new anti-terrorism initiatives. "The balance sometimes tilts towards security when our freedom is threatened by varying forms of violence, tyranny or fear. And terrorism is a mixture of all these threats," said NDP House Leader Bill Blaikie. "But if we tilt too far on the security side, we begin to do the work of those who do not share our values and who would like us to compromise ourselves."

Blaikie and his fellow NDPers feel that C-36 goes too far and actually gives government too much power to use force to stop normal democratic dissent such as peaceful public protest. "Those sections of the bill which are so controversial and so potentially threatening to our values, we want to see sunsetted—which is to say that we want them to expire after a definite period of time," he said. "The government can then re-introduce them if it feels such measures are still necessary."

Mount Allison university president Wayne MacKay agrees. "If we give away our right to dissent," he warned the Senate committee looking at Bill C-36 in Ottawa, "then the terrorists have won in a different way: destroying our political freedoms and free traditions."

Even with all the added security, Jean Chrétien insisted last week that "normalizing" the border with the U.S. was imperative. "Canada and the U.S. are moving in exactly the same direction," the PMO stated. "We both believe that it is crucial for our economies to keep travel between our countries easy, open and secure." —DAN RUBINSTEIN AND STEVEN SANDOR

VUEPOINT

BY DAVE JOHNSTON

J. Lo's tarnished halo

There's nothing quite as infuriating as the hubris of celebrity. Call it the Ivory Tower Syndrome.

Ever since the events of September 11, the famous have shed tears for the cameras of tabloid television, declaring how deeply the tragedy has affected them. They've stared into cameras and sung into microphones with somber resolve. Some have even dropped lawsuits. Then along comes Jennifer Lopez.

The actress-cum-R&B diva recently joined an all-star lineup for a new recording of Marvin Gaye's "What's Going On," which was released to raise funds for the United Way's September 11 Fund and Artists Against AIDS Worldwide. Normally, the ego gets left at the door on projects like this, but according to documents obtained by the notorious website www.thesmokinggun.com, the Divine J. Lo has a gall much larger than her coveted booty.

The documents, submitted by two separate sources involved in the recording, contain a list of demands made by J. Lo's representatives: a 45-foot trailer with two separate entrances and an entertainment centre; a white dressing room furnished in white; fruit, ice cream and chocolate chip cookies; Evian water (room temperature); Snapple (raspberry lemon); Balance bars (honey-lemon) and Diptyque candies; a steamer, ironing board, iron and wardrobe rack; an assortment of current R&B, salsa and hip hop discs; and a request for "Cuban food."

While Bono was probably splitting a soda out of the machine down the hall with Fred Durst, and Wyclef Jean was driving his own car to the studio, J. Lo had to contend with the fact that the couch in the dressing room was green. She didn't even touch the food, either, according to the website.

Forget the fact that she was only in the studio for 90 minutes. The fact remains that Lopez was evidently unwilling to forgo any of her precious luxuries for a greater cause. Some stars argue that such demands are reasonable when they're expected to deliver a peak performance for thousands of people, which may be true under other circumstances. But this wasn't an arena concert. This was about making a compassionate gesture. This was about admitting that no amount of fame separates you from being human.

In the era of bling bling, performers like Lopez perpetuate images of a fabulous life where the champagne flows and the gold magically glitters. As the images of America's wealth and power shuddered and crumbled on September 11, you'd like to think that fiction would divorce itself from reality and things like the "What's Going On" charity single would restore the famous with a small sense of humility. The Tower of Lopez, then, deserves to fall. ☐

Oil and Wiebo don't mix

Journalist Nikiforuk's new book tells epic tale of oilpatch Saboteurs

BY DAN RUBINSTEIN

On November 14, Wiebo Ludwig will be eligible for release from the minimum-security prison in Grande Cache, where he's serving a 28-month sentence for vandalizing two oil and gas well sites and other explosives-related offences. Calgary-based freelance journalist Andrew Nikiforuk, the author of just-released *Saboteurs: Wiebo Ludwig's War Against Big Oil*, has no idea what will happen when the outspoken patriarch returns home to the Trickle Creek eco-commune in the heart of north-western Alberta's Peace Country. But Nikiforuk is certain of one fact: in a region where omnipresent pipelines and wells approximate the network of streets and houses in a city, the story of angry landowners clashing with the oil and gas industry is anything but finished.

"It is a relief," Nikiforuk says about finishing his book, an extensive and exhausting project that required three years of research and writing, about three weeks on site at Trickle Creek, eight weeks at Lud-

wig's trial in Edmonton and more than 100 interviews. "But the relief is not complete because the story is not over. There's no conclusive ending."

While the Ludwig saga is the narrative core of *Saboteurs*, the book doesn't focus on just one family's struggle. Instead, Nikiforuk explores all aspects of the underlying issues—from the science of pollution to the politics of the province's \$26 billion (annual!) energy industry—and paints a damning picture of Alberta as a province so

books profile

blinded by oil and gas revenue that the government considers rural families expendable in the name of what it sees as the public interest. "This story is about the dark side of Alberta," he says, "and if most people in urban Alberta knew what was happening, they'd be appalled."

The memory of Waterton

Nikiforuk first realized something was amiss in the province's petrochemical fields in 1986 while working on an article for *Harrowsmith* magazine. He was in southwestern Alberta, writing about ranchers who were complaining about the Waterton gas plant near Pincher Creek. They told him about their nosebleeds, headaches and terrifying middle-of-the-night drives to get their sickened children away from their valley-bottom, downwind homes when the plant was venting or flaring. They told him

about cows developing runny eyes and pneumonia, about the area's once-thriving pig industry vanishing and how they could no longer grow alfalfa. They told him that the province's Energy Resources Conservation Board, the regulatory predecessor of today's Energy and Utilities Board, was doing nothing about their very serious concerns. "I was horrified," Nikiforuk recalls. "I'd never come across a story like it."

A dozen years later, when sporadic acts of oilpatch sabotage in Peace Country intensified into an epidemic, Nikiforuk wondered why the conflict was receiving so little attention from the RCMP and the province's major media outlets. ("It is the sacred cow in this province," he says about the oil and gas industry's treatment by newspapers like the *Calgary Herald* and *Edmonton Journal*. "You don't criticize it.") In the fall of 1988, he drove north and met Wiebo Ludwig. Trickle Creek's revered and reviled reverend, who'd brought his family and followers to northern Alberta to establish a self-sufficient life away from the corruption of the modern world, struck Nikiforuk as a charismatic, angry and very intelligent man. "I'd never met anyone like him," he says.

Shifting out of neutral

Spending time at Trickle Creek, Nikiforuk saw why Ludwig felt the settlement was under siege. It was literally surrounded by pipelines and wells, by



work crews setting off earth-shaking seismic blasts and clear-cutting trees for even more wells. Ludwig told him about the too-regular hydrogen sulfide (sour gas) emissions, which the oil and gas companies vowed were rare but occurred frequently enough to reportedly cause pregnant women and animals to miscarry. Ludwig also blasted the EUB for virtually always putting more weight on the concerns of companies than landowners, a tendency he referred to as the board's "structural bias." (It's not a neutral body, Nikiforuk agrees. "It pretends to be, but it's a tool for industry, a tool to help development, pure and simple.")

The frustrating imbroglio in which Trickle Creek was mired was far from unusual, according to Nikiforuk. "There are lots of farm families who find the density of development going on around them an assault on their senses, their livestock, their air and their property rights," he says. Convinced the government and the RCMP would not help him, positive the industry would not alter its plans, Ludwig and his followers turned to sabotage. Pipelines were riddled with holes (by a new kind of bird, he claimed, the "pipepecker"). Wells were encased in cement. Oil company trucks got flat tires by the dozens from nails someone was depositing on the backroads around Trickle Creek.

Talks aimed at buying Ludwig's land so the family could resettle failed—Nikiforuk says the Alberta Energy Company "sabotaged" its own deal by inserting gag orders and making other demands they knew Ludwig would never agree to—and the various companies working in the area poured thousands and thousands of dollars into security. "To spend \$800,000 to buy him out," Nikiforuk notes, "would've been a lot cheaper than \$10 million fixing bashed equipment and paying for security." Throughout this esca-

lating battle, he says, the RCMP was an "incompetent" police force with leaders who never really understood Ludwig's nature.

Calling a Kab

Saboteurs details the RCMP's bumbling Operation Kabriole, their use of an informant and the force's questionable decision to blow up an AEC well shack themselves in a desperate bid to get more dirt on Ludwig. Nikiforuk also devotes several pages to rancher Wayne Robert's killing of oilman Patrick Kent in another dispute near Bowden and the death of Karman Willis, the 16-year-old girl who was shot when two pickup trucks full of local teens came squealing into the Trickle Creek compound in the middle of the night in June of 1999. He says the book has a Shakespearean structure, that it's a classic tale of a not-always-likable man taking on an immensely powerful symbol of progress, a tale that ends in tragedy.

Beyond these intriguing attributes, however, Nikiforuk hopes *Saboteurs* (which is being released nationwide) opens some eyes in Alberta. He wants readers to see that the EUB is a "captive agency," the RCMP a "dysfunctional police force," the Klein administration a "deaf government" and Ottawa another "absent party." Change will only come, he asserts, if a coalition of urban and rural Albertans get together and say enough is enough. "It's not an either-or situation," he says. "It's a matter of correcting bad industrial practices. Whether people in Peace Country liked Wiebo or hated him, they all agreed the oil and gas industry has done bad things."

SEE PAGE 11

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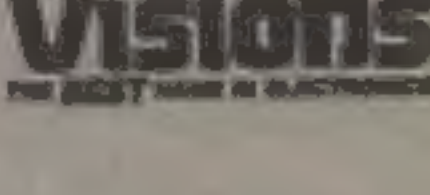
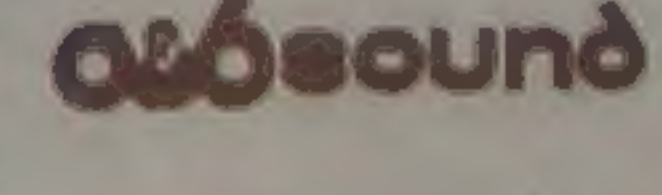
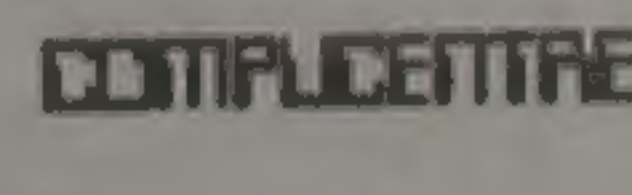
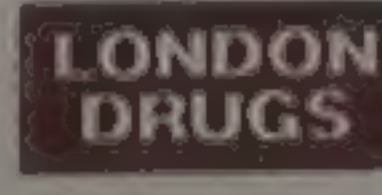
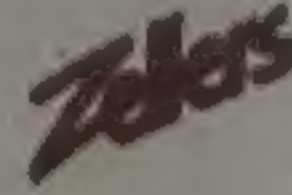
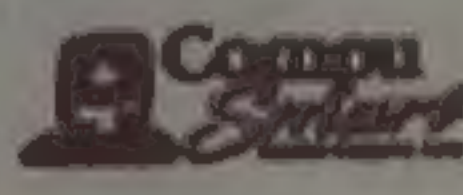
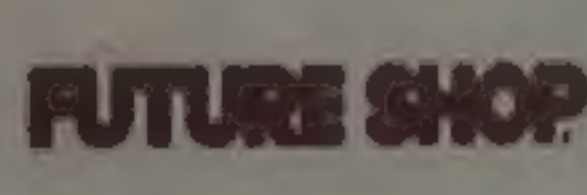
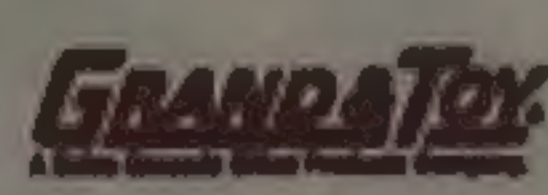
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By **DANA McNAIRN**

Renata mondatta

One hoary chestnut making the rounds again these days is that the first casualty of war is truth. But, as essayist Renata Adler maintains, even in times of peace, too much of what passes for truth is in reality "pure fiction."

Adler takes aim at the media in her new collection *Canaries in the Mineshaft: Essays on Politics and Media*. In an essay on one of the last century's greatest conspirators, Adler tells the story of an interview G. Gordon Liddy did with *Playboy* magazine back in 1980. Watergate still fresh in his mind, the king of paranoia taped the interview with the skin mag's reporter. Later, when Liddy reviewed the pre-publication transcripts, he discovered some of his answers had been changed and other replies completely made up. Liddy made changes to the transcripts and called the writer to point out the errors. Adler says the *Playboy* reporter "even thanked [Liddy]." But surprise, surprise, when the issue hit the stands, none of the corrections had been made.

This, says Adler, is further proof that much of what we glean from the media is fabricated. And she says it's not just *Playboy* who's playing fast and loose with the truth but venerable publications like *The New York Times* (where Adler used to work). Blame it on deadlines, overworked and underpaid staff or plain, old-fashioned laziness in the fact-checking department.

Adler's thesis, however, is more chilling in these times of war, blaming as she does journalists unwilling to wean themselves off the information so readily supplied by "experts" in the government and military. Spoon-feeding the media is dangerous. "We don't even know for sure who the hijackers are," she told the *Toronto Star*. "They were very adept at getting

Shelf
LIFE

false passports and shifting identities. Yet the [American] government says very confidently that it knows who they are." Her one-two punch is short and sharp: "And it's not as if people are pursuing these questions," she continues. "Journalists rely very heavily on sources that have an interest in the story one way or another."

This reasoned dissent will not win Adler any more friends, given her already cemented reputation as a writer who walks her own path. She has the credentials for her attacks on the American media. She was born in Italy after her parents fled Nazi Germany. After immigrating to the U.S., she graduated from exclusive Bryn Mawr College in Pennsylvania, did her master's at Harvard and studied comparative literature with critic I.A. Richards, worked with anthropologist Claude Lévi-Strauss and picked up another degree from the Sorbonne in Paris. Back in the U.S. in the late '60s, she became a staff writer for *The New Yorker*. In short time, she was "enraging" the moviegoing public as a movie reviewer for the *New York Times*.

Also in 1980 came her now-famous attack on beloved movie critic Pauline Kael in *The New York Review of Books*. In that (scrupulously researched) essay, Adler eviscerated Kael's collection of reviews *When the Lights Go Down*, dismissing her writing as "mannered and often careless." Kael's book, she said, was "piece by piece, line by line and without interruption, worthless." Adler was recently in the news again when, in another painstakingly researched piece, she linked a now-deceased New York City judge to the Mob. (The

august *Times* is still howling for her head in its editorial pages.) As an associate professor at Hunter College in New York City, she endeared herself to the faculty by referring to a colleague as a thug. She still writes for *The New Yorker* and has published two novels, *Speedboat* and *Pitch Dark*.

Adler was in Toronto recently for the International Festival of Authors, where besides her reading at Harbourfront, she did an onstage interview with media critic and *National Post* columnist John Fraser. Adler says she particularly dislikes travel writers and authors of memoirs who "present fiction as fact," although when pressed on that point, she demurred that "fiction can be based closely on fact." *Toronto Star* books critic Phillip Marchand himself feels that the problem is when "an accurate statement of reality, transposed to fiction, will often sound as if it were the product of an absurd imagination." Wielding words to uncover the truth, no matter how strange, still must be a writer's ultimate aim—even more so with a Bush in the White House. ♡

CANARIES IN THE MINESHAFT

Essays on
Politics and Media

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Mister of Mercy

Controversial
Califia "an activist
in the shower"

By RICHARD BURNETT

I always tell people I graduated from the Malcolm X school of rhetoric. I am living proof homos have gone from the love that dares not speak its name to the love that won't shut the hell up.

I was banned in Winnipeg after one column called "Bottoms up!" began, "I love to fuck. I love to get fucked. I just wish straight boys had as much guilt-free sex as queer boys do. (And with queer boys!)" And just last month, I was flooded with e-mail over a column attacking Montreal-based CRARR's Roundtable on Racism, Sexism and Homophobia Experienced by Gays and Lesbians of Colour.

Things got so out of hand that one broadcaster even demanded on-air that I identify as black or white. (For the record, I identify as neither, but as a person of mixed race).

Controversy is not something I seek out, of course, but it certainly isn't something I shy away from. Just don't fuck with me—an attitude that also sums up the position of one of my favourite writers, former *Advocate* editor and veteran sex-radical author Patrick Califia-Rice, who, under the name Pat Califia, wrote many books of queer theory and smut, including the classic *Macho Sluts*. His latest, the short story anthology *No Mercy* (Alyson Books), blends sci-fi, fantasy, horror, humour, leather and S&M porn. Meanwhile, Cleis Press releases *Sensuous Magic*, Califia-Rice's guide to S&M, in December.

Bed of Rice

Califia-Rice has completed his transition from woman to transgendered male and, along with his partner and fellow trans-dad Matt Rice, is now the proud father of Blake, their two-year-old baby boy. But Rice remains steadfastly queer in his writing. "I am out as a bisexual, transgendered person in my private life as well as in my writing because I think it's politically very important to be as visible as possible," he says. "One of the tactics that's used to discourage people from coming out as queer is to scare them, make them think that if they are identifiable as a sexual minority, they won't be able to find a job, have a place to live, make friends, have a good relationship, et cetera. My hope is that some of the risks I have taken will create more space for other people to be honest about their gender and their sexual desires and live as openly as it is possible for them to do."

So, I ask, do you see yourself as an activist in this way? "Baby," he replies, "I'm an activist in the shower. I am the most politically correct person you have ever met." Califia-Rice strongly believes in role models:



"I want to be the stern-but-loving grandpa of a whole generation of genderqueers, leather people and sex radicals. If you get to be older than 35 and you're not a role model, you haven't been living right."

That said, certain minority groups have targeted Califia-Rice. "I think the two meanest things that have been said about me," he says, "are that I encourage violence against women and that I promulgate the hatred of people of colour and Jews. These insults were extremely painful because I have so frequently spoken out against any sort of violence, racism or anti-Semitism. I think it's very sad when sexual deviance is confused with bigotry or violence."

Gay is not enough

The fortysomething author notes his attitudes toward gay life have changed since he began writing. "I've always thought it isn't really enough to be gay," he says. "I think it's actually kind of pathetic when someone makes only just enough effort to figure out they are homosexual and comes out of the closet just far enough to get laid. There are so many other issues in the realm of sexual politics, so much more to know and figure out and combat. Now that it's become marginally easier to live as a gay or lesbian person, I think this sort of political flabbiness is even more common. There's enormous reluctance to admit that we are not just like heterosexuals and to try to figure out what our unique contributions to the realm of human intimacy might be."

"While I think it would be great if gay marriage were legal and the witch hunts against gay service people [in the U.S. military] would end, to reduce gay liberation to these two causes is a slap in the face to all the queer people who still live in fear of being denied their basic survival rights because they are differently gendered or differently pleased. I think the 'gay movement' as it's currently understood is a middle-class sellout, run by white people who have never examined their exaggerated sense of entitlement." ☐

Saboteurs

Continued from page 8

Ludwig not lionized

Ludwig has already read the book and didn't like it, notwithstanding its overall sympathy with his cause. He felt his religious beliefs, which Nikiforuk explores thoroughly, are mocked. "He expected he'd be lionized," says Nikiforuk,

"and he wasn't." AEC, meanwhile, won't comment directly on the book—the same silent treatment the author received from the company while he was working on it. But Nikiforuk hopes to get feedback from another group of principals: the people of Peace River. Calgary, Edmonton and Toronto appearances are already scheduled, but he wants to make a book tour stop in Grande Prairie. "I think it's important to go there," he says. "That's where the story

takes place." ☐

Saboteurs: Wiebo Ludwig's War Against Big Oil
By Andrew Nikiforuk • Macfarlane, Walter and Ross • 283 pp. • \$34.99

Andrew Nikiforuk will be speaking in Edmonton on Tuesday, Nov 20 at 7 p.m. at the Strathcona Community League (10139-87 Ave). For more information, go to www.saboteursandbigoil.com.

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Indigo VUE WEEKLY

Band from libraries

Da Capo anthology occupies the highest octave of music writing

by BARRY HANMICH

The first installment in Da Capo Press' annual collections of music journalism, *Da Capo Best Music Writing 2000*, was one of the best music books to come out all last year, and the follow-up, *Da Capo Best Music Writing 2001*, maintains the excellence of this series. The key seems to be the quality of the guest editors; the pieces in the 2000 collection were chosen by Peter Guralnick, author of the terrific Elvis Presley biographies *Last Train*

to *Memphis* and *Careless Love*, and this year the guest editor is Nick Hornby, the music-fixated author of *High Fidelity* and the current *How to Be Good*. Both Guralnick and Hornby's choices reflect wide-ranging interests beyond a mere love of music plus a keen eye for great writing.

Hornby's choices match Guralnick's in both variety and quality. If you missed Bill Buford's article on Lucinda Williams in *The New Yorker*, his piece,

"Delta Nights: A Singer's Love Affair With Loss" is probably worth the

price of the book alone. But there's more: Francis Davis's take on Billie Holiday is both original and fascinating, Nick Tosches's "Hipsters and Hoodlums," a dark glimpse of the movers and shakers behind the wholesome facade of pop music in

the 1950s and '60s is an eye-opener, and Anthony DeCurtis's portrait of Johnny Cash as he nears the end of his life manages to be honest, informative, dignified and moving all at once. "In the Jungle," Rian Malan's history of the song "The Lion Sleeps Tonight," details a complicated web of authorship, copyright law and royalty malfeasance.

Two of the best pieces relate to other bizarre corners of popular culture: Lorraine All reports on Palestinian-American rappers on the West Bank of Israel (and if that isn't a cultural oddity, I don't know what is), while Greil Marcus profiles the Olympia, Washington punk/riot grl activists Sleater-Kinney.

Eating your Young

There's black humour in the open letter by singer/songwriter/guitarist

Robbie Fulks concerning his IRS audit, arch sarcasm in David (Fraud) Rakoff's take on Barbara Streisand's "first" farewell concerts and contrarian wit in both Metal Mike Saunders's piece enthusing about how hip the bubblegum music on Disney's radio station is and Richard Meltzer's downright nasty diatribe about Cameron Crowe, Danny Sugarmen and Jon Tiven, who he calls "teenage rock-crit wannabes" and "junior spuds." In a similar vein, Jim Derogatis pushes the limits of journalism when he

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Brady Udall makes a Mint

Uplifting. Miracle Life of Edgar Mint is refreshingly free of sentiment

BY KERRY MOGG

Brady Udall's emotionally wrenching, compassionate *The Miracle Life of Edgar Mint* is, simply put, a great piece of storytelling. Edgar's childhood, as detailed by the adult Edgar, begins with a wallop. "If I could tell you only one thing about my life it would be this," begins our matter-of-fact narrator. "When I was seven years old the mailman ran over my head." Though he is given up for dead by everyone but the mailman on the "hot gravel of the San Carlos Apache Indian Reservation," the boy is driven to the closest hospital and inexplicably kept alive thanks to the efforts of a frenetic young doctor. As it turns out, little Edgar has been saved, but his life will continue to travel the fine line between accident and miracle.

This story could have easily veered into maudlin territory (the threat of a soppy feel-good ending hangs over any tale about a little boy miraculously saved from death), but Udall strictly adheres to his theme of dignity. True, Edgar's "miracle life" is a veritable waiting room full of the walking wounded (from his first days out of a coma in a dilapidated long-term care facility to his later experiences at boarding school, Edgar meets various grotesques with missing or dysfunctional limbs, chronic alcoholism or a simple penchant for abject victimhood), but it is each character's ability—or inability—to conduct themselves with dignity that distinguishes them. It's a lesson Edgar picks up as well as he navigates what seems to be a childhood of predetermined brutality.

The character that most memorably embodies Udall's theme is Cecil, a friend Edgar makes at the residential school where he is sent after his release from hospital. (Edgar's mother disappears while he is recuperating and Dad, a wannabe cowboy from Connecticut, is long

gone even before Edgar has his bizarre accident.) Ostensibly an orphanage for native kids, "Willie Sherman" is in fact a jail of horrific proportions, overpopulated with damaged, unwanted children left to prey upon each other. Small, quiet Cecil, a Havasupai from the Grand Canyon, arrives a year after Edgar. Given to picking up garbage wherever he goes (a result of seeing his home environment trashed by reckless tourists), Cecil possesses an indomitable individualism that instantly marks him as a target for the same bullies who make life miserable for Edgar.

Stop gorging yourself

Edgar, meanwhile, continues to be swept along by a series of accidents and miracles. After running away from Willie Sherman, he tries to commit suicide at the "jumping place," a local gorge which has been the suicide locale of choice for generations of boarders. Edgar's own attempt at killing himself is more accident than final solution, as the river into which he falls (a suitable if obvious metaphor) carries him closer to discovering his destiny. He is "rescued" by a pair of Mormons and, through them, seizes the opportunity to fulfill his mission on Earth: to contact the mailman who ran over his head and tell him that he survived. A few more events get him closer to that goal, although the outcome is anything but predictable.

Despite Edgar's neverending woes, *The Miracle Life of Edgar Mint* is not a catalogue of trauma but a remarkably charming story. Udall doesn't dwell on suffering and neither do his characters: there isn't a trace of self-pity in Edgar. Bad things happen, good things happen

Brooklyn author Jonathan Lethem's explanation of why the Australian group the Go-Betweens were his favorite band. And when you're all done, you can discover how much of a rock snob you've become by checking out the Rock Snob's Dictionary. Of the 52 items listed, I was distressingly familiar with 32. (Ouch!) I'm already looking forward to next year's anthology—perhaps it'll help me pick off the remaining 20. ☺

Do Capo Best Music Writing 2001
Edited by Nick Hornby (Series Editor:
Ben Schafer) • Da Capo Press • 337
pages • \$20.95

The Miracle Life of EDGAR MINT



BRADY UDALL

and life moves on. Halfway through the novel, the dorm aide at Willie Sherman catches Edgar in a retaliatory act of violence against another boy, his first act of revenge in all his years of suffering. "Don't you go bad, Edgar, don't you go fucking bad," he whispers to Edgar after restraining him. The warning seems unnecessary, as from the start Edgar displays remarkable strength and scruples, qualities that are not exactly the stuff of bad apples. That anyone could come through a life such as Edgar's and still see the good in others is the real miracle here. Udall manages to express this notion without a shred of superficial sentiment, a feat that seems miraculous as well, but which is more a testament to the skills of a very talented writer. ☺

The Miracle Life of Edgar Mint
By Brady Udall • W.W. Norton • 384
pp. • \$35.99

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Music Writing 2001

Continued from previous page

lets Third Eye Blind singer Stephan Jenkins (who he maintains is a bone-headed, ham-fisted bozo and a misogynist to boot) answer him back in a one-on-one interview, as does Steve Erickson in an article explaining why Neil Young is such an impossible interview, even on a good day.

There are also both informative and entertaining articles on Merlefest, the Napster controversy, Django Reinhardt, the Stooges' Funhouse box set—plus *Motherless*



style

It's all Affectations

Dancers take fashion show a step beyond the ordinary

By JULIANN WILDING

An eclectic collaboration of designers, dancers and stylists gave us the most innovative fashion show Edmonton has seen in recent months. The Urban Affectations show, which took place on October 23 at the Savoy restaurant and café on Whyte Avenue, featured four sets of fall and winter clothing from Modecor, as well as hair and makeup from Fluid and dancers from Mile Zero. It was refreshing to see models who not only move well in the clothing they are displaying but also use creative modern dance to better evoke the energy the outfits inspire while presenting the clothing itself.

"We wanted to do a show that would support the arts while showing off our clothing," says Andrea Brown, co-manager of Modecor, "and it's something we've wanted to do for quite a while. We also want to support our favorite local businesses, and Savoy is the perfect

place to host a show like this."

The first set showed off Cop Copine, a French line well-known throughout Europe and Japan for its subtle, cutting-edge flavour as well as its mature and sophisticated take on casual dressing. The pieces are relaxed and funky—almost like streetwear, but with far more flair—but it's the fabric, the cuts and the details that make this line stand out as something special.

The second set featured Tara Jarmon, also from France, a line exclusive to Modecor in western Canada. Its pieces are classic, contemporary and polished—a little more mature than Cop Copine, perhaps, but still very smooth and sophisticated. The Tara Jarmon fall collection includes suiting, skirts, blouses and jackets, all of which boast beautiful fabric selection and top workmanship with an edgy approach to contemporary styles.

The holiday section showed off Modecor's formalwear—gowns, skirts, tops and dresses geared toward

special-occasion dressing. If you've never checked out Modecor's formal dresses, it's certainly the place to go for that unique piece for a Christmas or New Year's party. These beautiful, unusual dresses have an air of European couture that's difficult to find in Edmonton. The evening ended with a selection of sleepwear—everything from flannel two-piece sets to animal prints to plush housecoats.

The hair and makeup were styled by Emily and Irene at Fluid Hair. "Emily and Irene were amazing," says Brown. "They met with all eight dancers beforehand and discussed what would work for each of them—not just physically, but in terms of lifestyle, preferences and personal style. They did a fabulous job, too; all the models looked incredible. Fluid is another local establishment we were eager to support with this show."

But it was the work of the models—eight dancers from Mile Zero Dance—that made this fashion show an extraordinary one. Mile Zero, currently celebrating its 16th birthday, is

a contemporary dance company with a twofold mandate of performance and education. Artistic directors Bobbie Todd and Kathy Metzger-Corriveau provide educational programs to children and youth with the company's Artists in Schools Residency Programs, which focus on dance as an art form that is both enjoyable and accessible. "We didn't really know what to expect," adds Linda Johnson, co-manager of Modecor. "The Mile Zero dancers did the choreography themselves knowing which outfits they'd be wearing, and we were really excited as to how it would turn out. They used the clothing in a way that most fashion shows don't—it was really incorporated into how they were moving. It was a fresh approach to displaying clothing, and it worked extremely well."

"The dancers really made the clothing come alive," adds Brown. Each section of the show used dance and music to set the mood, from the funky high energy of the opening set to the more languorous second

set, the elegant fluidity of the formalwear section and the coziness of the pyjama set. This was more than just a fashion show; it was an imaginative, inspiring performance piece.

"We hope to make this an annual thing," says Brown, happily basking in the show's success. "It worked out far better than we'd imagined, and it benefited all involved—all the elements of the show came together perfectly." ☺

Mile Zero Dance will be performing Flow, a collection of three new dance works by Heidi Bunting, Kathy Metzger-Corriveau and Bobbie Todd at Integration Open Space (10565-114 St) from November 9-11. Tickets are available through TIX on the Square at 420-1757.

*Photos: Francis Tétrault
Clothing: Mode Decor
Models: Mile Zero Dance Troupe
Hair & Makeup: Fluid
Location: Savoy*

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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave talk about why Marc Crawford's hair continues to grey at an exponential rate, icing (that's mostly just John) and how a few Edmonton wins were timely and welcome. Must be the threads.

Dave: Interesting times in Oilerville, John. There's still an element out there who believes that Edmonton's 9-4-1-0 record is inflated because of the quality of teams they've played. Well, there have been some bad nights with regards to turnovers and all that, but wins are wins and even if they trailed some inferior teams, they still haven't lost much. The Oilers have done what they needed to do—beat inferior squads. Whaddaya think?

John: The first thing I want to mention, before I forget, is how good it felt to see Marc Crawford flipping out behind the bench on Saturday night when he thought the linesman missed an icing call which resulted in a goal for the Oil.

Dave: Alright then, go on.

John: Never mind that the replay looked like the puck may have been tipped by a Vancouver stick, because it was definitely fluttering after it passed the stick.

Dave: Yeah, I personally thought that it might have caught a piece of the stick. And really, who cares? As I was saying before, wins are wins and we certainly know that Edmonton's been on the bend-over end of a lot of calls that cost them a game. Like I have any sympathy for Vancouver. Poor Canucks. Poor Brashear. Gimme a friggin' break.

John: And never mind the fact that players should play until the whistle blows and that Jovanovski's giveaway was the real cause of the goal. And never mind the fact that a whole nation watched, feeling anger 10 times that of Crawford's as Ray Bourque took a shot during the (Olympic) shootout while Gretzky and Steve Yzerman sat watching on the bench.

Dave: Wow—you've been carrying that grudge with you for a bit, eh? And what's with all this "never mind the fact that" stuff?

John: I'll never forget—and I certainly won't forgive. Yes, seeing Crawford angry does make me happy.

Dave: As long as something does. Geez, you sound more bitter than ever. Let's talk Oil now, okay?

John: Sure. After a couple of losses, including a miserable performance in Detroit, it was nice to see Edmonton string together a few wins. The 3-1 win over Montreal saw Tommy making

a couple of sensational saves—and it wasn't a bad game either.

Dave: I agree that it was a decent game—after the first period, that is. Great chances, great saves and Montreal had to get that 18-year-old kid Michaud in net and the little freak stops all 14 shots. It was quite a relief to see Tommy stand on his head making save after incredible save, especially that one with the stick on Martin Rucinsky. The team did play a little erratically, though. Lotsa giveaways, but they were lucky Tommy was sparkling. That's good because I don't think he's been his usual self at times this year.

John: In that Montreal game, I do want to give the linesman some praise for calling off a number of icings when players could've obviously gotten to the puck before it crossed the red line. Sometimes that doesn't happen enough.

Dave: Man, you're on one of those icing kicks again. Starting early in the year, aren't ya? We still haven't talked about the new third jerseys. Yea or nay?

John: Hmmm... not too flashy, with a nice new logo treatment and the old-school lace-ups.

Dave: The laces are choice. I like 'em. I already scooped one up for my nephew back home. He's a budding Oil fan.

John: I think they'll be a top seller come Christmas.

Dave: They already are, dude. They sold like a jillion on Saturday against Vancouver, which reminds me: the Canucks' thirds blow compared to this one.

John: And the Oilers are 2-0 while wearing them. ☺

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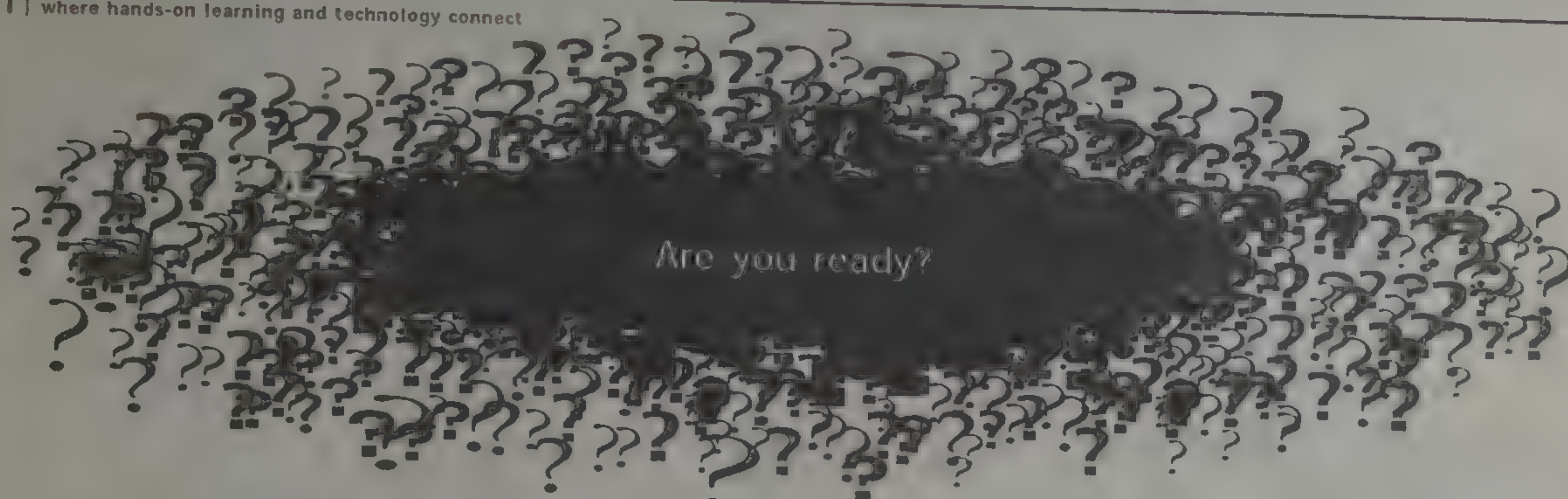
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Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n'Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

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Where's Steve Guttenberg?

Absence of early-'80s character actors is Route 99's only flaw

BY DAVID DICENZO

People don't meet at designated spots anymore. You know, like in *Diner*, a place where you and a group of friends always go and your one responsibility

is simply to show

up. Of course, that

movie was set in

1959 and things sure have changed. We're busier now; we have stuff to do, people to see, beans to count. We don't have the time or the energy to just gather and shoot the shit about what's been going on in our lives.

I guess that's what chatrooms are for. Pathetic, really.

I try to see things differently. Admittedly, I sometimes get caught up in that vicious cycle of doing work in front of a computer (like right this second) and then isolating yourself from the outside world to enjoy a few minutes of sanity. But I like to rewind to simpler times every now and then. So I followed the lead of Mickey Rourke, Steve Guttenberg and Paul Reiser and went to a diner.

When my girlfriend and I went through the front door of Route 99 Diner, I was a little surprised to see about eight tables taken. It was Monday night (a.k.a. "slow time"), but not at Route 99. It wasn't packed, but they were doing some business. I took in the room and couldn't decide if the numerous old album covers and Marilyn Monroe, Elvis and James Dean images plastered all over the walls meant that the proprietors were trying too hard or being natural. Route 99 itself has

only been open for five years, but the layout of the booths and tables inside seems pretty authentic.

I decided I liked it.

A rye observation

The deals were pretty good too. While I had just cracked my menu open, my ravenous girlfriend was already asking our waitress for one of the nightly specials—a mushroom cheeseburger with fries and a

shake for \$8.99. I start-

ed out with an

Extra Old Scotch

brew and ordered

the Montreal smoked meat sandwich on rye deluxe ("deluxe" meant that fries and coleslaw came with it for an extra bit of change). The waitress added a nice touch when she asked if I wanted regular or hot mustard; being a fanatic about that specific condiment, I was impressed by the choice. Like I said, I can be simple.

Kate's chocolate shake passed the standing straw test. As we waited for the food, I continued to cruise through the menu, which had your typical old-school diner-style stuff like Salisbury steak, liver and onions, sandwiches (Western, for example), breakfast and floats. But there was another element: hummus, tzatziki, souvlaki, donairs, etc. I don't remember the characters ordering stuff like that in *Diner*, but I clued in when I saw a sign on the wall that read "Parking for Greeks only. All others will be towed." I gather the owner(s) know where the Acropolis stands.

The food itself could only be one of two things—good or bad. You just don't use adjectives like "sensational" or "unforgettable" to describe a burger or a smoked meat sandwich. Our orders fell into the former category—i.e., good. The burger was really thick and before I knew it, my

hardworking girlfriend who had been bustin' her rear all day was halfway through it. My sandwich was stacked, though I could've used a bit more of that hot mustard our waitress told me about. No matter; I slathered on some of the regular kind from the ritzy condiment tray at our table. The fries were just how I like them: crunchy, with the potato skin still on. And the coleslaw was big and chunky, not shredded and dripping wet.

Casing the joint

What would a diner trip be without dessert and when the selections are right at the counter in one of those old display cases (the kind that read "Les desserts"), you just can't pass. We decided to take it to go—a slice of lemon meringue pie and a piece of chocolate cake. The grand total came to about \$27, more than Mickey would've paid for a tab, but reasonable nonetheless.

One of the lasting images I saw as I walked out of Route 99 was the bus kid with one of those throwback white paper hats on. It was funny and in keeping with the experience. Will I go back? To eat, sure. To hang out with a bunch of friends talking about women, sports and whatever else, probably not.

But it's good to know it's there. ☺

Route 99 Diner

8820-99 St • 432-0968

restaurants reVUE

DISHWEEKLY

Continued from page 19

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-3897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$5

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking

without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; din-



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trio

saturday, nov 10th
the brett miles trio

thursday, nov 15th
the
sandro dominelli
trio

friday, nov 16th
stephanie suchy
& mo lefever

saturday, nov 17th
the don herner trio

thursday, nov 22nd
the alterations trio

saturday, nov 24th
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DISHWEEKLY

Continued from previous page

ner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171

Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutoukl Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor. 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-

8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-116 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

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DISHWEEKLY

Continued from previous page

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours avail-

able. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our speciality. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our speciality is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOOD

Compass Rose Café (6029 104 St., 486-4846) Our café offers a unique Canadian dining experience with a delicious and varied menu that includes seafood, beef, chicken and bison entrees. \$\$

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurant & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$\$-\$\$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-104 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

Vietnamese

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$



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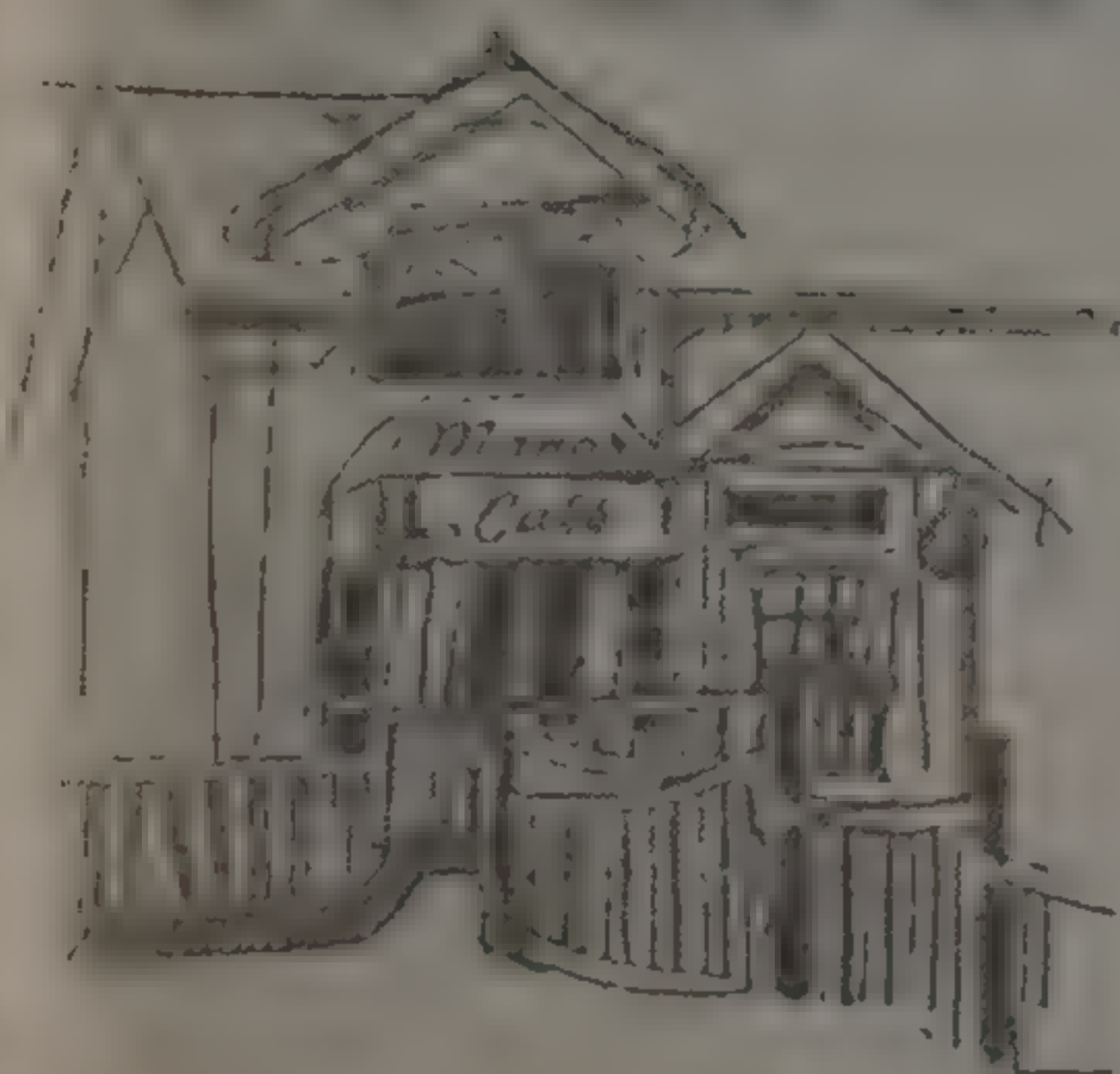
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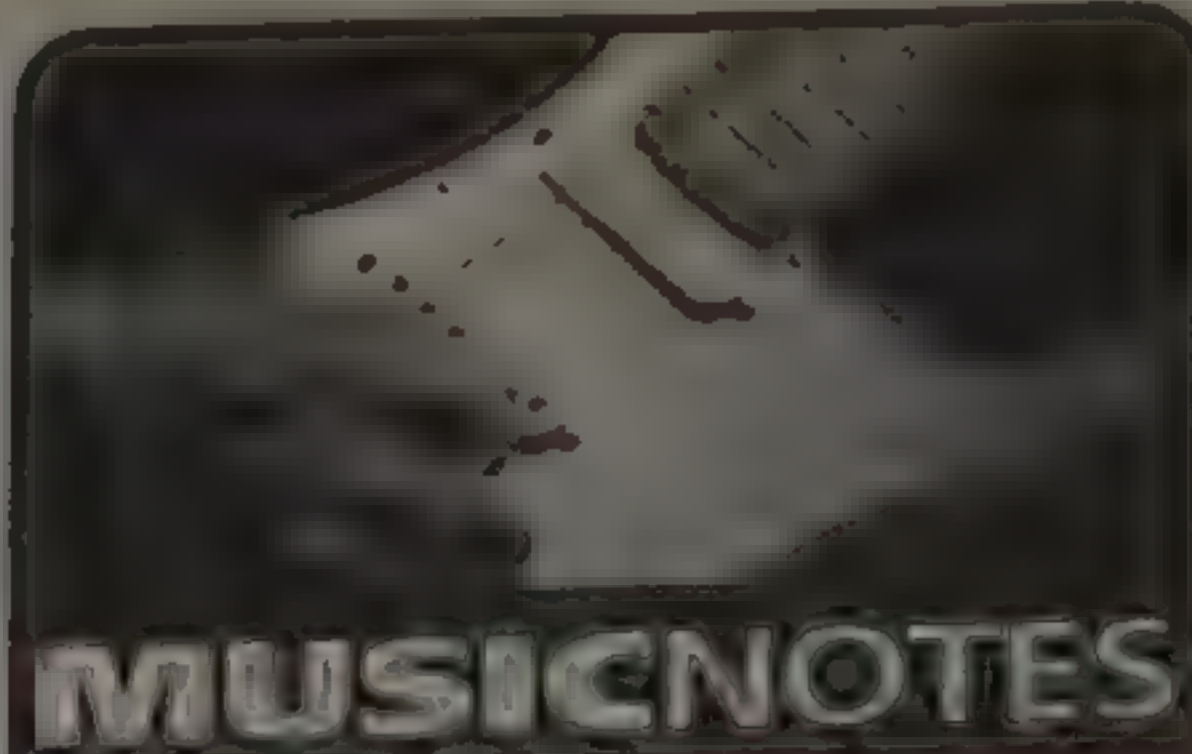
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BY WAYNE ARTHURSON

The boys of Summerlad

The Summerlad • With This Civil Twilight and The Trikl Act • New City Likwid Lounge • Sat, Nov 3
There's a shattering of glass at the start of my interview with Aaron Fisher, bassist for Calgary's Summerlad. "What the hell did you break?" Fisher shouts in my ear. There's a mumbling in the background as Fisher's roommate explains the situation. After a pause, Fisher moans with dismay. "Ah no! Not the Brita. My girlfriend's broke the Brita." He addresses his girlfriend: "I'm trying to do an interview here, so no more breaking."

This has nothing to do with Summerlad and their music, of course; it's just one of those things that turns a regular music interview into something different. Not that The Summerlad (they also sometimes drop the "The" and simply call themselves Summerlad) is one more generic band deserving of nothing more than another generic interview; the group actually stands out from the rawk-

obsessed Calgary music scene.

"Calgary likes their rock pretty straight and our sound isn't really like that," Fisher says. "We're occasionally quite quiet and surreal at times, and we've got a couple numbers that are really slow and epic. There's an audience for it in Calgary—we have a good contingent of Summerlad fans, but they really seem to enjoy us out East. There's some inconsistency in our sound but we've discovered by

the time we've finished writing a song that it does sound like a Summerlad song and blends into a more cohesive sound."

The Summerlad includes Fisher, along with P-7 (formerly of the Prim- rods), Sean Gray and Dean Martin (yes, that's his real name). Their first disc, *Distance Will Be Sucked Up*, was recently released by the Calgary-based label Catch and Release.

"P-7 is usually the lyricist," Fisher

when it happens • where it happens

join television's
very entertaining trio

A
CHANNEL

very edmonton

who's playing where and when this week

Thursday

Nov. 1—Dogskin Suit at Blues on Whyte • Whiskey Junction at Casino Yellowhead • Mo Lefever Trio at Four Rooms Restaurant • Haven at King's Knight Pub • Billy Wiseman at Lion's Head Pub • Electric Cattle Company at Longriders Saloon • Grade, The Getaway, Nevertheless at New City Likwid Lounge • Blu Cantrell, Offillmitz at Red's • Darryl Kitzlitz at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mike Zaine at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Northern Star, Dustkickers at Sidetrack Café • Dave Babcock at Tin Pan Alley • Crush at Urban Lounge

Friday

Nov. 2—Lennie Gallant at Arden Theatre • Kevin Ryan at Atlantic Trap and Grill • Dogskin Suit at Blues on Whyte • Hans Staymer at Capitol Hill Pub • Honey and Hills at Casino Edmonton • Whiskey Junction at Casino Yellowhead • Mr. Lucky at Honest Mur's Bar and Grill • Prism at King's Knight Pub • Hoffman and Brown at Lion and Crow Pub • Billy Wiseman at Lion's Head Pub • Darryl Barr, Mark Puffer at Maxwell T's • Choke, Removal

at New City Likwid Lounge • Misery at Red's • The Schematics, Mollys Reach, Thousandsticks at Rev • King Ring Nancy at Rock Central Station • Darryl Kitzlitz at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Fifth Season, Haven at Sidetrack Café • Defeat, Uncle Jimmy's Ghetto Blaster, Coldspot at Stars • Ann Vriend at Sugarbowl Café (University) • Yellowbelly at Tin Pan Alley • Crush at Urban Lounge • Peter Leltch and Gary Bartz at Yardbird Suite • Rhonda Withnell at Zenari's on 1st

Saturday

Nov. 3—Jimmy at Black Dog • Kevin Ryan at Atlantic Trap and Grill • Dogskin Suit at Blues on Whyte • Hans Staymer at Capitol Hill Pub • Honey and Hills at Casino Edmonton • Whiskey Junction at Casino Yellowhead • The [sic] Trio at Four Rooms Restaurant • Mr. Lucky at Honest Mur's Bar and Grill • Prism at King's Knight Pub • Terry McDade at La Tapa Restaurant • Hoffman and Brown at Lion and Crow Pub • Billy Wiseman at Lion's Head Pub • Darryl Barr, Mark Puffer at Maxwell T's • The Summerlad, This Civil Twilight, Trikl Act at New City Likwid Lounge • Whitley Houston, Chonp, The Aural Suppositories, Snaktacular, Read 'Em an' Weep

at Power Plant • David Wilcox, The New Meanies at Red's • King Ring Nancy at Rock Central Station • Darryl Kitzlitz at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Fifth Season, Portal at Sidetrack Café • Flashlight Brown, Belvedere, Hot Hot Heat, Change Methodical at Stars • The Rault Brothers at Tin Pan Alley • Crush at Urban Lounge • Barry Elmes Quintet at Yardbird Suite

Sunday

Nov. 4—Cool Blue Method at Blues on Whyte • Michelle Shocked at New City Suburbs • My Huge Ass at Sidetrack Café

Monday

Nov. 5—Harpdog Brown at Blues on Whyte • The Lazy Cowgirls, The Riff Randells, The Kasuals at New City Likwid Lounge • Big Wreck, Joydrop at Red's • Chuck Belhumeur at Sherlock Holmes WEM • My Huge Ass at Sidetrack Café

Tuesday

Nov. 6—Harpdog Brown at Blues on Whyte • Sloan, The Flashing Lights at Dinwoodie Lounge • Chris Wynters at Druid • Bev Munro, Udder Maddness at Longriders Saloon • Tim Beck-

er at Sherlock Holmes Downtown • Chuck Belhumeur at Sherlock Holmes WEM • My Huge Ass at Sidetrack Café

Wednesday

Nov. 7—Harpdog Brown at Blues on Whyte • Damian Marshall at Longriders Saloon • Tim Becker at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Chuck Belhumeur at Sherlock Holmes WEM • Rake, Will Minor at Sidetrack Café • Flybanger, Headstrong at Urban Lounge

Thursday

Nov. 8—Ian Stewart and the Untouchables at Blues on Whyte • All Bright and Special Blend at Casino Yellowhead • King Muskafa at Druid • Craig Jacobbo Trlo at Four Rooms Restaurant • Chuck at King's Knight Pub • Udder Maddness at Longriders Saloon • Julie Doiron, Christine Fellows at Rev • Mark McGarrigle at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Chuck Belhumeur at Sherlock Holmes WEM • Russell Jackson Band at Sidetrack Café • Ann Vriend at Tin Pan Alley • Sideshow Bob at Urban Lounge • Leahy, Bruce Guthro at Winspear Centre

says, "and he writes pretty cryptic stuff. A lot of times we're not really sure what he's writing about—and even for him, songs get meaning after he's written them. He'll put lines together that sound good and then he'll figure out what it all means. We figure that if it's vague enough, then it's up to interpretation. That's P-7's preference, to keep things kind of vague. That way nobody gets offended and nobody takes you too seriously."

Fisher knows his poetry, because he's a poet himself. His first collection, *Static Mantis*, was published by Frontenac House in Calgary, and in a weird coincidence he's been hanging with three other poets on Frontenac, touring the province to promote his book. "The four of us jump into a van and head to wherever the reading is," he says. "There are similarities to touring with a band, but it's different. The main difference is that with the band, I take on the managerial role—I know where we're going and who the contact is. But with the poetry, I let other people organize things and just tag along. Also, we read at 7:30 and we're done at 8:30 or 9, so it's earlier than rock 'n' roll."

A bio with brio

Belvedere • With Flashlight Brown • Stars • Sat, Nov 3 Normally, I like to write these things myself—I mean that's why they pay me the big bucks. But when I checked out the website for the Calgary band Belvedere, I found out that they have the best band bio in the entire world. In fact, it's so-o-o-o good, I just had to share it with you, my dear readers. So here goes:

"Steve Rawles, Jason Sinclair, Scott Marshall and Chris Foster, otherwise known as punk/hardcore act Belvedere, were severely decapitated and as a result, perished tragically last week in a horrendous accident involving a rogue electric Mixmaster. Belvedere is survived by two ex-bass players (Brock and Tim Harley) who went on to become members of the Browns, then Donnybrooke and Canadian world music phenomenon Barrage, respectively. Belvedere is also survived by two ex-drummers (Dan Hryniuk, and Jai Walters) who went on to become Web designers and telephone scammers, respectively.

"Belvedere released their debut album, *Because No One Stopped Us* and this album did several things for the group. It sold over 3,000 copies (recent numbers), and also won the 1998 Bad Religion/Warped Tour battle of the bands contest, beating out hundreds of hopeful entries and winning the band recording time courtesy of Bad Religion's label, Atlantic Records. In 2001, Belvedere had already acquired a new drummer (Foster), completed another cross-Canadian tour and recorded their third album, *'Twas Hell Said Former Child*, before tragedy struck the group. With an early November 2001 release date on Union Records (Montreal), the project was believed to be the group's best work yet before their untimely demise, combining harmony and melody with fierce hardcore undertones. Belvedere will be remembered and reflected on at this time by their strong local/national following and draw. All future dates/tours/plans will be kept as

the band members families plan to resurrect the group in a bizarre Satanic ritual some time this weekend."

You can read the entire version of the Belvedere bio and get more equally unreliable info about the group at www.belvedere.com.

Rosebud!

Meanwhile back at the ranch, Horizon Stage in Spruce Grove is presenting a country style evening on Friday, November 2. Working out of Rosebud, Alberta, scruffy duo Lewis and Royal (Lewis Frere and Royal Sproule) bring their prairie charm and offbeat humour to the stage, weaving together unforgettable stories and tight vocal harmonies.

Opening for Lewis and Royal is the Turner Valley four-piece group The Sheep River Rounders, who combine bluegrass, Texas swing and old-time fiddle music into a mix that recalls the good ol' days of down-home country music.

Tickets for the show are \$20 for adults and \$15 for students and seniors, and are available at the Horizon Stage box office (962-8995) or from TicketMaster.

Dress Kasual

The Kasuals • New City Likwid Lounge • Mon, Nov 5 All right, there's no need to worry. Even if you've noticed that Edmonton rock gods Les Tabernacles haven't played for a bit and will not be playing live for several months, the news isn't all bad. Les Tabs haven't broken up or anything; they're just in the studio recording their much-anticipated first disc. According to band sources, they won't perform live in Edmonton until the disc is ready for mass consumption.

But members of the group are so used to performing that they can't stop. That's why various members have formed or reformed different groups and taken to the stage. One such offshoot, the Kasuals, takes the stage November 5 at the New City Likwid Lounge, opening up for the Riff Randells and the legendary and dangerous Lazy Cowgirls.

"We're so used to playing all the time that now we can't live without playing that often," says guitarist Johnny R. Soule. "Les Tabernacles needs to take a long time off, so we've all got other projects on the go. But have no fear: if anybody thinks we've disappeared, it's not right. We're taking a break."

The Kasuals used to call themselves Johnny R. Soule and the Shit Disturbers, a name they've since dropped—not because clubs balked at booking a band with "Shit" in their name, but because it just seems like a new band, says Soule. "Ted left the band to work on his blues," he says, "so it was just three us without Ted, and we decided to change the name. We came up with the name the Casuals because it's our casual thing besides Les Tabernacles, but I hated it with a C, so we decided to use a K instead."

Everything clicks for Miriam Makeba

Miriam Makeba • Winspear Centre • Wed, Nov 7 Holy smokes, has the World at Winspear series made a musical impact on this city. Fast on

the success of their most recent show featuring musical greats Shankar and Zakir Hussain and others (and let me tell you, that was one of the greatest musical events this city has seen this year—the passion, the haunting melodies, the percussion...Wow!), they've booked legendary South African songstress Miriam Makeba.

"Mama Africa," as she is known to millions around the world, is the original world music diva, having taken North America and the rest of the world by storm in the late '50s and early '60s with her powerful vocal stylings. (Pop culture freaks like to remember Marilyn Monroe singing "Happy Birthday" to President Kennedy on that famed night at Madison Square Garden, but true music lovers treasure the rendition of the African (i.e., real) version of "Wimoweh" or "The Lion Sleeps Tonight" Miriam delivered just prior to Marilyn's appearance.)

Makeba is not only a Grammy Award-winning artist with over 35 recordings, but she's also a political activist—she was exiled from South Africa for over 30 years because of her outspoken defiance of apartheid. In 1990 she finally returned to her homeland and launched a jubilant tour in 1991.

Her most recent album is *Homeland* (Putumayo) and she is making only two stops in Canada. This is, in short, a show you should not miss. Tickets are \$39 and \$34 and are available at the Winspear box office (428-1414) or online at www.worldatwinspear.com.

Kilt complex

Andy Donnelly and Michael Marra • Festival Place • Sat, Nov 10 You know, most people in Alberta (including myself) cannot say Andy Donnelly's name without slipping into a Scottish accent, which just goes to show how popular the CKUA radio host is. We all know Donnelly (there it is again) is a big fan of Celtic music but now he's going to return to his roots as folk singer for one night in Sherwood Park on November 10. Donnelly will also be recording his performance of "Willie's Wee Boats," the story of a wee boy and his journey through life with producer Dougie MacLean at Dunkeld Studios in Scotland in the spring of 2002.

Donnelly and Scotland's Michael Marra will present a night of stories and songs at Festival Place. Marra is a singer/songwriter known for songs that hide moments of truth in unlikely events; his fondness for offbeat tales of the bizarre recalls the work of Tom Waits and Randy Newman.

The day before the Celtic show, on November 9, Festival Place will be hosting western Canada's favourite bluegrass band, Jerusalem Ridge. Opening for the group will be Danny Mack, who will debut his new CD, *We All Fall Down*, which includes three songs from the feature film of the same name.

Tickets for each show are \$18 (cabaret), \$16 (adults) and \$15 (seniors and children 12 years old and under). They're available at the Festival Place box office at 449-FEST (3378) or through TicketMaster. ☉

the Rev

UPCOMING

Thursday November 8th
JULIE DORON

Friday November 9th
PRINCE POUNCE
FEMBOTS
AND GUESTS: LION FOR REAL

Thursday November 8th
JULIE DORON

Friday November 10th
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COMING SOON

Friday, November 16th
"RESUROCKTION"
Knights in White Satan
Presented by The Rev, U of A Art and Design Grad Committee, and S.O.S.A. 70s and 80s glam attire required advance tik \$8 at Blackbyrd myoozik doors at 9:00

Friday, November 23rd
Old Reliable (7 year anniversary show)
Tim Balash and the Chrome Magpies
Shitstorm

Thursday, November 22nd
The Dears
Stash
and guests

Friday, November 30th
woodabeen
this civil twilight
Turbindo

Friday, November 16th
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Thursday, November 22nd
The Dears
Stash
and guests

Friday, November 30th
woodabeen
this civil twilight
Turbindo

doors for all shows at 9:30 (unless otherwise stated)
10030 102st Info 423 7820

MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

Turn to "More Music" on page 22 for day-to-day listings.

ALTERNATIVE

BOOTS (THE BLUE ROOM) 10242-106 St., 423-5014. Private gay lounge. Open daily 3pm-8pm. •Every FRI: Retro disco.

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. THU 1: Grade, The Getaway, Nevertheless. FRI 2: Choke, Removal. SAT 3: The Summerlad, This Civil Twilight, Triki Act. SUN 4: Michelle Shocked. Adv. tickets @ Blackbyrd Myoozik, Freecloud, Sound Connection, New City. MON 5: The Lazy Cowgirls, Riff Randells, The Kasuals. FRI 9 (10pm): Shannon Wright, Songs: Ohia. \$7 adv. tickets @ Blackbyrd, Freecloud and Sound Connection. \$10 @ door. General admission, licensed event.

REV 10030-102 St., 424-2851. FRI 2 (9:30door): The Schematics CD release party, Mollys Reach, Thousandsticks. THU 8 (8:30pm door): Julie Doiron, Christine Fellows. FRI 9 (8pm door): Compromise, Himsa, Closure.

BLUES AND ROOTS

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542. FRI 2 (7:30pm): Lennie Gallant (singer/songwriter). TIX \$23.50 all tickets.

THE ATLANTIC TRAP AND GILL 7704 Calgary Trail South, 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 2-SAT 3: Kevin Ryan.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 3: Jimmy.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 1-SAT 3: Dogskin Suit. SUN 4: Cool Blue Method. MON 5-WED 7: Harpdog Brown. THU 8-SAT 10: Ian Stewart and the Untouchables. SUN 11: Cold Feet.

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 2-SAT 3: Hans Staymer.

THE DRUID 11606 Jasper Ave., 454-9928. MON 5: Traditional Irish session. TUE 6: Chris Wynters. WED 7: Trio Night. THU 8: King Muskafa.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 1 (8-11pm): Open stage. FRI 2: Bissett and Watt. SAT 3: Drum circle. THU 8: Open Stage.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 9 (7:30pm): Jerusalem Ridge and Leroy Mack (country/bluegrass). TIX \$18 cabaret, \$16.50 adults, \$15 children/senior. SAT 10 (7:30pm): Andy Donnelly and Michael Marra. (Celtic folk). TIX \$18 cabaret, \$16.50 adult, \$15 children/senior. SUN 11 (7pm): Dan Sinasac, *Burnt Piano* CD release celebration (R&B/blues), w/ Sandro Dominelli (drums), Mike Hill (bass), Robert Walsh (guitar), Ken Hoffmann (sax), Joel Gray (trumpet), Dave Babcock (sax), Rhonda Withnell and Elsie Osborne (backup vocals), Steve Mallet and Paul Sweeney, (keyboards). TIX \$20. All ages event.

FIDDLER'S ROOST 99 St., below the

IGA, 433-0049. •Every WED (7:30pm): Django Jam, Gypsy jazz open stage.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-7410. SAT 10: Tanglefoot. TIX \$13 adv., \$15 door. Adv tickets @ TIX on the Square, Southside Sound.

HONEST MUR'S BAR AND GRILL 8937 82 Ave., 463-6397. FRI 2-SAT 3 (9:30pm-1:30am): Mr. Lucky.

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-8995, 451-8000. FRI 2 (7:30pm): Lewis and Royal (acoustic country/folk), Sheep River Rounders (acoustic bluegrass, Texas swing, old-time fiddle music). TIX \$20 adult, \$15 student/senior.

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 1-SAT 3: Billy Wiseman.

MAXWELL T'S 7230 Argyll Rd. FRI 2-SAT 3 (9:30pm-1:30am): Darrell Barr and Mark Puffer.

NAKED CYBER CAFÉ AND ESPRESSO BAR 10354 Jasper Ave. •Every THU (9:30pm): Naked on Jasper open stage.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every SAT (2:30-5:30pm): Open stage with Chris Wynters.

SECOND CUP 10303 Jasper Ave. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 1 (9:30pm): Northern Star (alt rock), Dustkickers (alt country). No cover. FRI 2: Fifth Season CD release party, Haven. \$5 cover. SAT 3 (10pm): Fifth Season, Portal (rock). \$5 cover. SUN 4 (8:30pm): Sunday Night Live: My Huge Ass, Killer Comedy, DJ Dudeman. \$5 cover. MON 5-TUE 6 (9:30pm): My Huge Ass. No cover.

WED 7 (9:30pm): Hard Rock Wednesday: Rake, Will Minor. No cover. THU 8-SAT 10 (9:30pm): Russell Jackson Band. No cover Thu; \$5 Fri and Sat. SUN 11 (8:30pm): Sunday Night Live: Rotting Fruit, Killer Comedy, DJ Dudeman. \$5 cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave. •Every FRI original live music. FRI 2: Ann Vriend. FRI 9: Danny Mack.

LA TAPA RESTAURANTE 10523-99 Ave., 424-8272. SAT 3: Christmas in November: Terry McDade (harp).

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. THU 8 (7pm door): Leahy with Bruce Guthro. TIX \$37.50.

CLASSICAL

ALBERTA BAROQUE ENSEMBLE Robertson-Wesley United Church, 10209-123 St., 467-6531 420-1757. SUN 4 (3pm): Baroque Chamber Music Treasures. Benefit concert with Susan Flook and Anne McDougall (violins); Colin Ryan, (cello); Stillman Matheson (harpsichord). TIX \$20 @ Gramophone, TIX on the Square, door.

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 100150 MacDonald Drive, 423-6230, 420-1757. THU 1 (8pm): Faculty Recitals: Kerri McGonigle (cello), Lyanne Gale (violin). SUN 4 (2pm): Spectrum Concert Series: *Flute to the Power*: Bill Damur, Grant Cahoon, Liane Gayler, Christine Enns (flute). TIX \$15 adult, \$10 senior/student.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. THU 1

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MONDAYS
Mooshead Mondays - Moosehead Draft

TUESDAYS
Kahlua Tuesday - Kahlua, Soda and Lime's

WEDNESDAY
Sleeman Honey Brown Night
Sleeman Honey Brown Draft

THURSDAY
Big Rock Night - Grasshopper and Traditional

FRIDAY
Molson Canadian Night - Canadian bottles

SATURDAY
Labatt Kokanee / Kokanee Gold Meltdown
Kokanee & Kokanee Gold Draft

SUNDAY
Foster's Radler Promo - Foster's Draft

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4**



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MUSICWEEKLY

Continued from previous page

(8pm): The Lighter Classics: Music for Halloween. Ivan Zenaty (violin), Guiseppe Lanzetta (conductor). SAT 3 (2pm): Symphony for Kids: Mr. Bleak's Royal Travelling Melodramatical Fairy Tale Ensemble. FRI 9-SAT 10 (8pm), SUN 11 (2pm): The Masters: Mayumi Seiler (violin), Grzegorz Nowak (conductor).

MCDUGALL UNITED CHURCH
Banquet Hall, 10025-101 St., 424-2787. WED 7 (12:10-12:50): Music Wednesdays at Noon: Joel Gray (trumpet) and Rob Thompson (piano).

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 1-WED 31: Electric Cattle Company. TUE 6: Bev Munro, Udder Maddness. WED 7 (5pm): Cabaret with Damian Marshall. THU 8 (5pm door): Hereford Hellraisers Party: Udder Maddness featuring Damian Marshall. FRI 9 (5pm door)-SAT 10 (3pm door): Kenny Hess, Rodeo Jam. SUN 11 (3pm door): Rodeo Wrap-up Party.

JAZZ

FOUR ROOMS RESTAURANT
Edmonton Centre, 102 Ave. entrance, 426-4767. THU 1 (9pm): The Mo Lefever Trio. FRI 2 (9pm): Harley Symington. SAT 3 (9pm): The [Sic] Trio. THU 8 (9pm): The Craig Giacobbo Trio. SAT 10 (9pm): The Brett Miles Trio.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 1 (7:30pm): Dave Babcock (sax). FRI 2 (10pm): Yellowbelly (hip/world music). SAT 3 (10pm): The Rault Brothers (R&B/blues). THU 8 (7:30pm): Ann Vriend (piano, voice). FRI 9 (10pm): Zappacosta (rock). SAT 10 (10pm): Metalwood (jazz). TIX \$10.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. FRI 2 (8pm door): Peter Leitch (guitar) and Gary Bartz (saxophone): TIX \$14 member, \$18 guest. SAT 3 (8pm door): Barry Elmes Quintet. TIX \$14 member, \$18 guest. FRI 9-SAT 10: Blues Harmonica Festival with George "Mojo" Buford, Harpdog Brown, Dave "Crawdaddy" Cantera and Scott McCrady. TIX \$11 member, \$15 guest. SUN 11 (7pm):

Presented by the Alberta Roots Music Society. Kevin Cook Trouble Light CD release party.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 2 (8pm-midnight): Rhonda Withnell.

PIANO BARS

SHERLOCK HOLMES CAPILANO
Capilano Mall, 5004-98 Ave., 463-7788. THU 1-SAT 3: Daryl Kitlitz. THU 8-SAT 10: Mark Magarigle.

SHERLOCK HOLMES DOWNTOWN
Rice Howard Way, 10012-101A Ave., 426-7784. THU 1-SAT 3: Tim Becker. TUE 6-SAT 10: Tim Becker.

SHERLOCK HOLMES WEM
Bourbon St., W.E.M., 444-1752. THU 1-SAT 3: Dave Hiebert. MON 5-SAT 10: Chuck Belhuimer.

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THU 1: Mike Zaine. FRI 2-SAT 3: Duff Robison. WED 7-SAT 10: Derek Sigurdson.

POP AND ROCK

Also see VURB Weekly on page 36.

CASINO EDMONTON 9055 Argyle Rd., 463-9467. FRI 2-SAT 3: Honey and Hills. FRI 9-SAT 10: Hughie and Huntley.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 1-SAT 3: Whiskey Junction. THU 8-SAT 10: Ali Bright and Special Blend.

DINWOODIE LOUNGE U of A Campus, 451-8000. TUE 6: Sloan, The Flashing Lights.

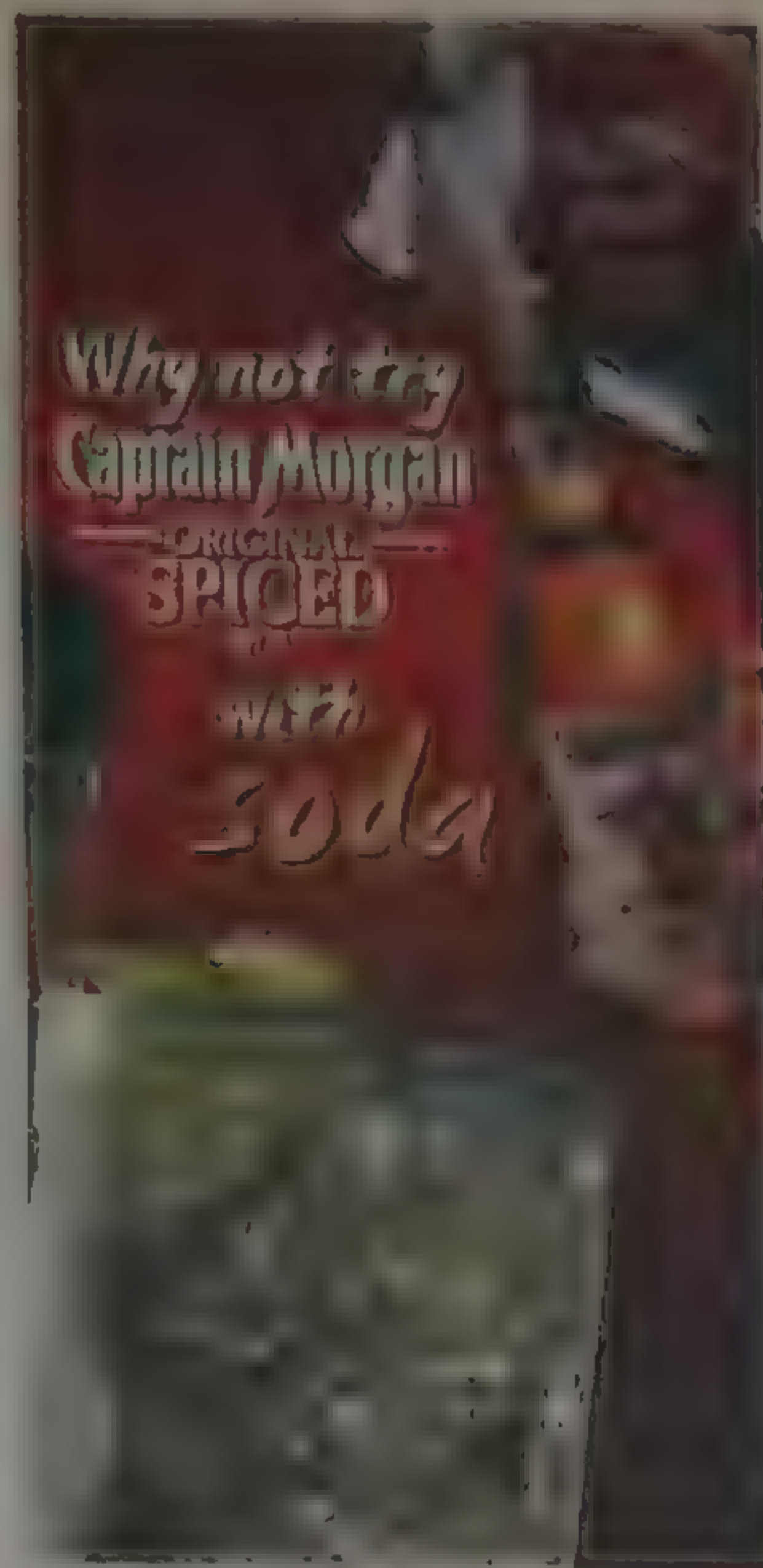
KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 1 (10pm): Haven. FRI 2-SAT 3: Prism. THU 8: Chunk. FRI 9-SAT 10: Stiff.

LION AND CROW PUB 367 St. Albert Trail, 460-8044. FRI 2-SAT 3 (9pm-1am): Hoffman and Brown.

OTTEWELL PUB 6108-90 Ave., 450-5953. •Every MON (9:30pm): Open stage hosted by Willy James.

POWERPLANT U of A Campus, 443-0629, SAT 3 (8:30pm): U of A Musicians Club fundraiser featuring Whitey Houston, Chonp, and The Musicians Club Bands: The Aural Suppositories, Snaktacular and Read 'em an' Weep. \$5 cover

RED'S WEM, 487-2066. THU 1: Blu Cantrell, Offlimitz. All ages licensed



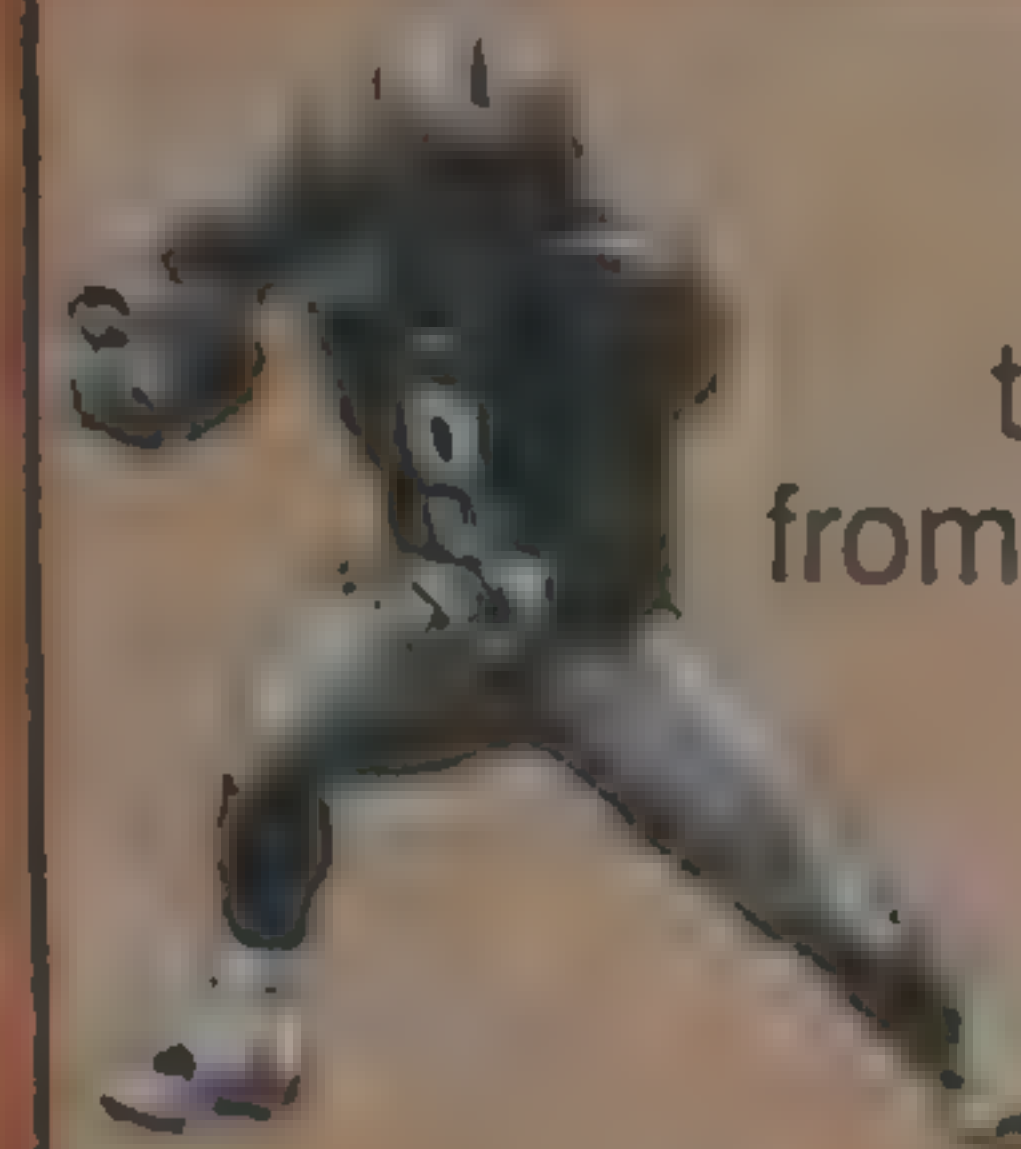
event. TIX \$15.95 adv., \$19.95 day of. FRI 2 (7pm door): Misery (to tribute Metallica). TIX \$4 adv., \$6 day of. SAT 3: David Wilcox, The New Meanies. TIX \$15.95 adv., \$20.95 day of. MON 5: Big Wreck, Joydrop. TIX \$16.95 adv., \$20.95 day of. FRI 9: Darkson Tribe CD launch (hip hop), Kita No Taiko drummers. TIX \$8 @ door; \$5 adv. @ Foosh, Colour Blind

ROCK CENTRAL STATION
Kingsway Inn, 10812 Kingsway Ave., 479-4266. FRI 2-SAT 3: King Ring Nancy.

STARS Upstairs, 10545 Whyte Ave., 434-5366. FRI 2 (8:30pm): Defeat, Uncle Jimmy's Ghetto Blaster, Cold Spot. \$5 cover @ 9pm. SAT 3 (8:30 pm): Flashlight Brown, Belvedere, Hot Hot Heat, Change Methodical (punk rock). \$7 cover. FRI 9: Ripcase (metal) celebrating their new release *Ripped for Your Pleasure*. Boba, Red Tide. SAT 10: Necronaut, Blacken, DJ P.R. Dougless.

URBAN LOUNGE 8111-105 St., 439-3388. THU 1-SAT 3: Crush. \$3/\$5 cover. WED 7: Flybanger, Headstrong. TIX \$10. THU 8: Sideshow Bob. \$3 cover. FRI 9-SUN 11: My Huge Ass. \$5 cover.

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Shocker's delight

Photo: Eric S. Johnson

Michelle Shocked is feeling Mighty Sound these days

By DAN RUBINSTEIN

There are two kinds of music in the world, Michelle Shocked once observed. There's music that recognizes the human spirit. And there's all the rest. Which of these categories Shocked's music fits into is obvious to anyone who's ever heard her recordings or seen her perform. Everything else about her journey across the vast cultural landscape of America is infinitely less transparent.

An incessant genre-bender who was blissfully jamming folk and punk together long before any wise-ass critic came up with the clever term "fonk," Shocked hasn't left many musical stones unturned. From exposure to her father's blues and singer/songwriter records as a teen in Texas to her immersion into the hardcore scene as a homeless squatter in New York and San Francisco, Shocked's limitless curiosity and need for artistic exploration have propelled her in every possible sonic direction: swing, country, gospel, bluegrass, funk, rock and pop on top of folk; punk and blues. These days, after a truly epic tug of war with the record company that made her a star and her rebirth as a free woman atop her own label, Shocked is on the road again with a dub album under her arm. That's right. Dub.

"I guess I needed a bit of a running jump at these things," Shocked says about deciding to make *Dub Natural* the first release of her new Mighty Sound enterprise. "It made the whole project much more playful. Dub makes it much more organic: this is an artist playing in a sandbox, there are no rules. I can do whatever I want now—as long as people don't think I'm too out there."

Dub Natural is actually a teasing prelude to the vocally flushed-out, tighter *Deep Natural*, which should be ready early next year. Unsure about dub's precise origins in Jamaica (although she believes it must have

had something to do with ganja and a bunch of stoned people playing around in the studio), Shocked fell in love with the style's ability to "stretch out the recorded definition of a track." By dropping out words, adding echo and reverb and stretching out the snare, you end up with an entirely different creation. "I don't think a major label would indulge in a dub record," she says knowingly. "They'd look at the marketing costs and say, 'You're a songwriter and there are no words here!'"

Short sharp shopped

Chatting on her cell phone while driving around Los Angeles completing a few pre-tour errands with her niece, Shocked is open and honest about her past, present and future. She even divulges the nature of her errands: trying to purchase a birthday present for a friend who has everything and a computer cable for her niece. ("Maybe it's an excuse to go shopping," she confesses.) Despite the hours invested battling traffic in her current hometown, Shocked won't be buying a store-bought gift after all; she's settled on a homemade candle for her friend. But fruitless stops at Radio Shack and Staples won't keep her niece from that cable. "Super aunt," Shocked vows, "gets the gear."

When her tour bus heads north from Wisconsin for shows in Winnipeg, Edmonton, Calgary and British Columbia, Shocked will be making her first western Canadian appearances in many years and her first Edmonton stop ever. Prairie fans who remember hits like "Anchor-age" (off 1988's Grammy-nominated *Short Sharp Shocked*) and "Come a Long Way" (from 1992's *Arkansas Traveler*) may think she dropped off the map for a spell, but Shocked has in fact been touring steadily over the last few years. Performing live and hawking indie albums "like T-shirts" (including one called *Artists Make Lousy Slaves*) was the only outlet she had during a four-year legal fight

with Mercury Records which prevented her from releasing any new officially-sanctioned material. During that extended limbo she just didn't have the "infrastructure" (her word) to deal with the immigration and customs hassles of crossing into Canada, other than the occasional quick foray to Toronto or Montreal.

"It's overdue," Shocked says about this northern jaunt, which concludes with a pair of shows in Alaska. "It's taken me four or five years to land on my feet, to take on this challenge." To be sure, she's ready for the, um, *challenging* weather our region generally offers in November; Shocked has stocked up on wool socks and bought a warm fleece for the trip. "One cannot live," she says, "by sunshine alone."

Michelle game

Shocked's life and career are certainly a testament to that remark. Born Michelle Johnston in 1962—one of her brothers, Max Johnston, became a founding member of Wilco—she grew up around various army bases with her fundamentalist Mormon mother and career-soldier stepfather before running away at 15. A year later, she moved to Dallas to live with her musically-inclined father, who bought her a guitar and started taking her to country and blues festivals. After graduating from the University of Texas in Austin, she became politically active in the fair-housing movement while squatting in New York and San Fran, where she was arrested for protesting at the 1984 Democratic National Convention. (A photo of Shocked being restrained by riot cops became the album cover of *Short Sharp Shocked*.) Afterwards, back in Dallas and homeless again, her mother had her committed to a mental hospital, where she was forced to undergo shock therapy—the inspiration for her stage name.

Shocked was released after a month in the hospital when her mother's insurance coverage ran out.

She made it back to New York, then fled America for some cultural fresh air, living the vagabond lifestyle in Amsterdam and Italy before returning to Texas in 1986. It was there, while volunteering at the Kerrville Folk Festival, that her musical talents were finally noticed. British producer Pete Lawrence, who was with a U.K. indie label called Cooking Vinyl, recorded Shocked on his walkman sitting around the campfire one night. Without Shocked's knowledge, *The Texas Campfire Tapes* reached the top spot on the British independent charts. (At the time, Shocked later told an Australian interviewer, "I was living homeless in an abandoned building in Lower East Side New York in very difficult circumstances.")

Mercury poisoning

That success enabled Shocked to sign to deal with Mercury in 1987, a relationship that was quite amicable until 1993, when the label refused to let her release a gospel record but didn't allow her to cut loose either. Notwithstanding the protracted court battle that ensued—Shocked's lawyers even invoked the 13th Amendment to the U.S. Constitution, the one that abolished slavery—she says she enjoyed her time with Mercury. Shocked prides herself on her ability to maintain integrity within a corporate system. "I like those kinds of dichotomies," she says. Shocked also had an ace up her sleeve. She had turned down lump sums from Mercury, accepting a \$50,000 advance for *Short Sharp Shocked*, not the \$130,000 they offered her, in order to retain ownership of her catalogue. "I didn't take their chump change," she says.

The fervid struggle continued until 1996, when Shocked and Mercury settled out of court. Looking back, she sees her fight as one chapter in a much longer, ongoing clash between creative freedom and the dollar. "Art and commerce have had a strange and intertwined history since the beginning of mankind," she says. "I was up for the chal-

lenge. But when they began to abuse their power.... This whole business is set up to make you a superstar with your first album and a has-been by the second. That's not the true nature of artistic growth."

A Natural woman

Nor is it the nature of an artist to restrict oneself to a specific genre or style. Shocked wants to taste and cook with all of the disparate, savoury ingredients in the geographically sweeping, multi-ethnic soup of American music, not submit to what she calls the music industry's "false sense of segregation." Today, as the head of Mighty Sound, which she runs with her husband and collaborator Bart Bull, she can do whatever she wants. Like release *Dub Natural*. Or the upcoming *Deep Natural*, which she considers a "new dub-blues and gospel-birdsong" album. "I've fought for this right," says Shocked, who chooses Mighty Sound as the name of her label because it works on several different levels; not only does Mighty Sound connote music and stability, she points out gleefully, it's also her initials!

Eventually, Shocked hopes to record the work of other musicians. For now, she's concentrating on her own act. "I'm a real detail-oriented person," she explains. "I like to do things right." The six-piece band coming to Edmonton this weekend features longtime collaborator Flannna O'Braonain (still a member of Ireland's Hothouse Flowers) on guitar, Peter Buck (not the Peter Buck from R.E.M.) on drums and trumpeter Rich Armstrong, whose clever use of effects was the inspiration for much of Shocked's dub experimentation.

"This is not so much a comeback," Shocked says about the music she's making and taking on the road these days. "It's making up for lost time." ☐

Michelle Shocked
New City Suburbs • Sun, Nov 4

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transplanted rockers

BY DAVE JOHNSTON

Just as the front of their album says, Sloan are pretty together. "I think we're more than just pretty together," says band member Patrick Pentland. "I think we're pretty solid."

For 10 years, the Halifax ex-pats—Pentland, Chris Murphy, Jay Ferguson and Andrew Scott—have become the musical models for a hopelessly romantic, minor-chord generation. And like any good band, they've had their share of problems, which makes the title of their first disc for BMG, *Pretty Together*, a reassuring message to their fans that things have never been better for them.

With a new hit single, "If It Feels Good Do It," quickly reaching anthem status alongside Sloan classics like "Underwhelmed," "The Good in Everyone" and "Money City Maniacs," the band is poised to reclaim what was lost after the release of their last album for Universal, *Between the Bridges*. Although they did achieve a minor breakthrough with the single "Losing California," the album attracted more critical attention than commercial interest, leaving the band somewhere between the cracks.

Pentland says Sloan had to leave Universal in order to survive. The merger of Universal and Polygram nearly two years ago created an ugly power struggle that damaged the personal ties the band had with people in the company, as employees came and went with the wind. "We felt that we didn't get the amount of attention the last record deserved,"

says Pentland. "As we were making [*Pretty Together*], we told them what we needed, because we had to make sure. We had to tell them that we weren't fucking around here—this is our life and we couldn't wait for them to get their shit together."

The notorious BMG

Released from their contract, Sloan signed to BMG Canada through their personal label, Murderrecords. So far, Pentland is encouraged by the way the band has been treated. "We had one meeting in the summer to talk about videos, and [label president] Lisa Zbitnew sat in for three hours talking about ideas. I literally spent no more than three minutes in the office of the president of Universal Canada—ever—in 10 years."

The dark period of the band's history still creeps up from time to time. After the breakthrough success of their sophomore album, *Twice Removed*, the band essentially fell apart. It's old news, says Pentland, but there's still a healthy creative tension. "Unlike a lot of other bands, everyone in Sloan still has a voice out in the public," he says. "I mean, who knows what the bass player from Our Lady Peace thinks? I don't think we have any more problems than anyone else."

Everyone in Sloan is a songwriter, and everyone in Sloan has always been the steward of those songs. Sometimes it even works. In the case of *Pretty Together*, the group took advantage of their close proximity living in Toronto and transformed their Murderrecords office cum rehearsal space into a studio, thanks to longtime engineer Brendon McGuire and computer technology. Each band member also set up their home computers with the same software and used their time away to record ideas.

What Sloan wound up with was a far more cohesive record, as they experimented and freely added ideas to each other's work.

Time is on their side

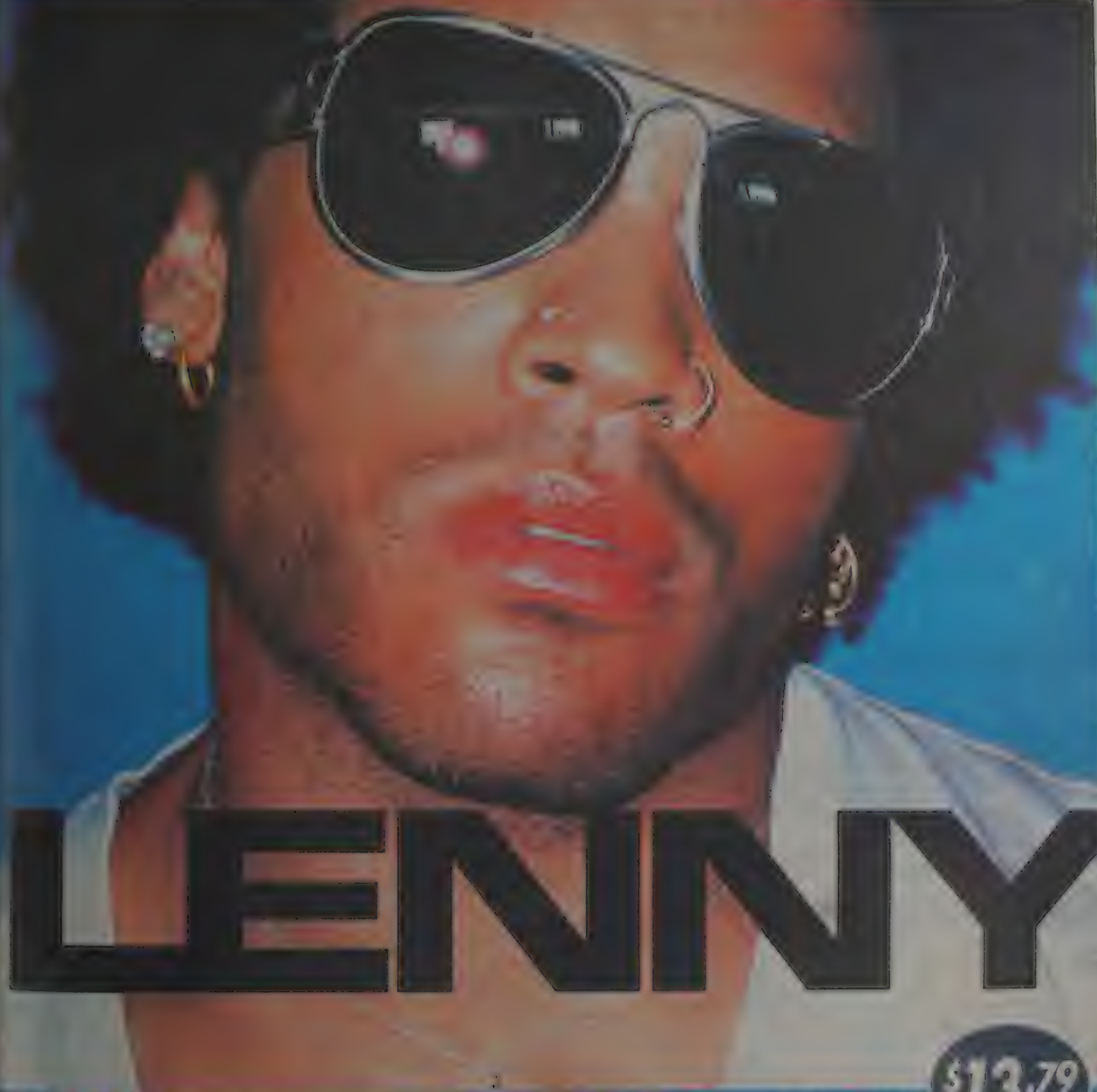
"We gave ourselves a lot more time," Pentland explains. "We took a year and a half to make the record and we tried to approach it less as a 'Hey, everybody, bring your songs in and we'll record them' thing and more like trying to create music together. People brought songs in, of course, but a lot of songs were written during the process, either individually or together."

Pentland says the band's goal was to stay away from what he refers to as a stale rock formula. "We wanted to leave it more open to use synths or samples or whatever we wanted to use. Recording with computers allowed us to constantly reedit as we went along—work was being done right up until the last day of mixing. To me, it's a bit of a helter-skelter way to work, but I enjoyed it because things weren't so rigid. Any song on this record could have sounded like anything on the last record had we been forced to go back into a studio and track a whole record in three weeks."

With several weeks of touring already under their belts, the members of Sloan are eager to figure out how the new songs are going to play on the road. Pentland is confident things will work out, even if live performance isn't always their forte. "I just listened to a recording we did of a show we played recently and it was a mess," he laughs. "But I've heard us play brilliantly, so I know we've got it in us. We can really do it if we want to." ☐

Sloan

With The Flashing Lights • Dinwoodie Lounge • Tue, November 6



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Do I have to draw you a diagram?

The Schematics are following all the instructions for musical success

By PHIL DUPERRON

Manitoba and Ontario, where they made some cash, dropped a few lines and reeled in some fish while they were at it.

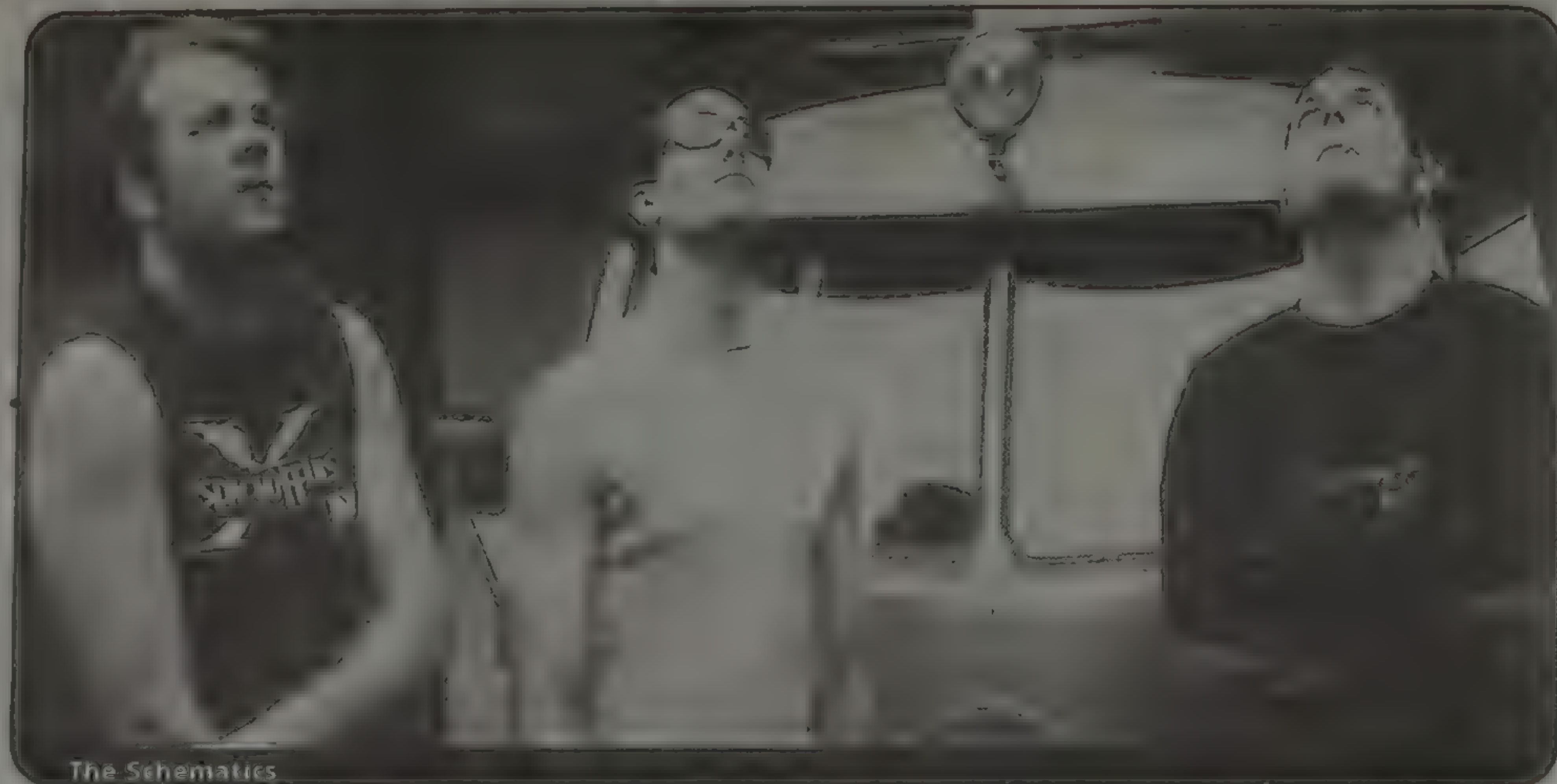
Merle says the band's name came from a moment of inspiration when drummer Robin Nash was trying to fix an amplifier, the schematics firmly clutched in his free hand. Merle says the name is all about "breaking down the complicated into nice, little friendly packages." It's a fitting

description of their music as well; it initially sounds like radio-friendly college rock, but a closer

listen reveals their songs have a real depth of sound and feeling to them. This is at least partly due to Merle and lead singer Dylan Jay's habit of switching bass and guitar duties both in the studio and during their live shows. The diversity of style on *Realtime* comes across well onstage, says Merle: "We're definitely trying to avoid the pitfall of having the set blend into one boring drone."

Please release me

He knows that in the cutthroat music industry, simply putting out a disc—even a good one—Isn't enough. You have to follow through to make people notice. "It seems like there's a CD release party every day in this city," he says. "It hardly seems like a newsworthy event. So now we've got to go out there and



The Schematics

get the word out from coast to coast. We're trying to be playing every day, if possible. We want to explore all possible avenues now that we've got a group of people who don't have jobs."

While Merle says making money can't be the most important thing on your mind if you're going to succeed as a band, you still have to have a head for business. "We've been forced to think in more business terms," he says. "Which is a good thing. I've always had a business mind. I've always been selling something, no matter what job I've had. Now I'm selling something I like."

Realtime was recorded in Edmonton at Homestead Recorders by Barry Allen, who Merle calls a "guru" in the nearly lost art of analog recording. The Schematics decided to buck the trend of digital recording in favour of the "warmer" sound of old-fashioned tape. Once the tracks were down, the band headed off to Vancouver to mix a few tracks with Mike Fraser (who has worked with perennial rock artists like Aerosmith, the Cult and Metallica) at Bryan Adams's Warehouse Studios. Merle says their three-day immersion into the world of big-time rock 'n'

roll was a "totally amazing" experience. The band plans on exploiting the contacts they made while recording their debut disc by going back to Vancouver (and possibly Toronto) to camp out for as long as they can afford it and hopefully generate some more interest in those industry-oriented cities. "If you want to hook up with the booking agents, you've got to play in Vancouver or Toronto," says Merle. Yep. There's a plan here. ☐

The Schematics

With Mollys Reach • The Rev Cabaret
• Fri, Nov 2

rock
pr.VUE

If you're going to call your band the Schematics, you'd better have a clear idea of what you're doing. So far, so good. With the release of *Realtime*, the local rockers are ready to see if this summer's hard work will blossom into some serious recognition and propel the band to the next level of success. The trio have already cleared one of the highest hurdles in the game: they've quit their day jobs and are making a living solely by going onstage and playing.

Tony Merle, who has a degree in metallurgical engineering from the University of Alberta, says that after working in his field for a few years it was "time for a change." Even though he had to undergo a reduction in his monthly income that's forced him to live a little more frugally than before, not having to wake up to an alarm clock every morning has made the career switch worthwhile. Not to mention the chance to take his job out on the road, where he can indulge in some outdoor pursuits. The band is newly returned from a series of shows in

Edmonton's Best Rock 100.3 fm
THE BEAR

The Bear Rocks 5-500

This Week:

Erin Leahy

Keyboardist for Leahy, a Celtic pop group from Lakefield, Ontario

along and keep doing the same thing.

How is that possible, then? How do nine siblings stop from killing each other when you're stuck together on tour buses, dressing rooms and recording studios all the time? I can't think of many families with just two kids that could tolerate that much time together.

[Laughs.] We call it organized chaos, really. I think it goes back to when we were growing up as children on the farm. You had to sacrifice things—when you're working on a farm, you're working together. If you're disagreeing with someone, you have to put that aside and do what needs to be done. We've taken that philosophy and adapted that to our whole career. That's not to say we always get along, but we make decisions by consensus. Having a lot of members helps in that regard, because if a good number of people feel a certain way about something, usually it's the right call. It gives you plenty of sounding boards and pounding boards too.

When you were growing up, did everyone sort of gravitate toward what they would eventually be doing in this group?

No. Music wasn't really an option, because both our parents played—Dad

had a band for about 35 years. So there was always music being played at the house and lots of instruments around. Because everyone else was playing, you didn't want to be left out. As far as particular instruments, that seems to be always evolving. For myself, it wasn't until I was 14 that I started to take an interest in the piano and I didn't really have a large interest before. I had been taking classical lessons since I was eight, so whatever happened in those years in between, there must have been some kind of switch. Mom and Dad didn't plan for us to form a band like this; they just wanted to pass on their traditions. Here's an interesting story—Siobheann and Donnell used to take violin lessons together and they were about a year apart. One day, Dad went to pick them up to take them to lessons and in the back of the van was a bass guitar and an amp. Dad dropped Donnell off and told Siobheann that he was taking her to a different teacher to learn how to play the bass. That was it. She loves it, so obviously Dad must have seen something there.

So maybe your father really had a secret plan, then.

[Laughs.] Yeah, maybe he did. He had it all plotted out. ☺

Leahy

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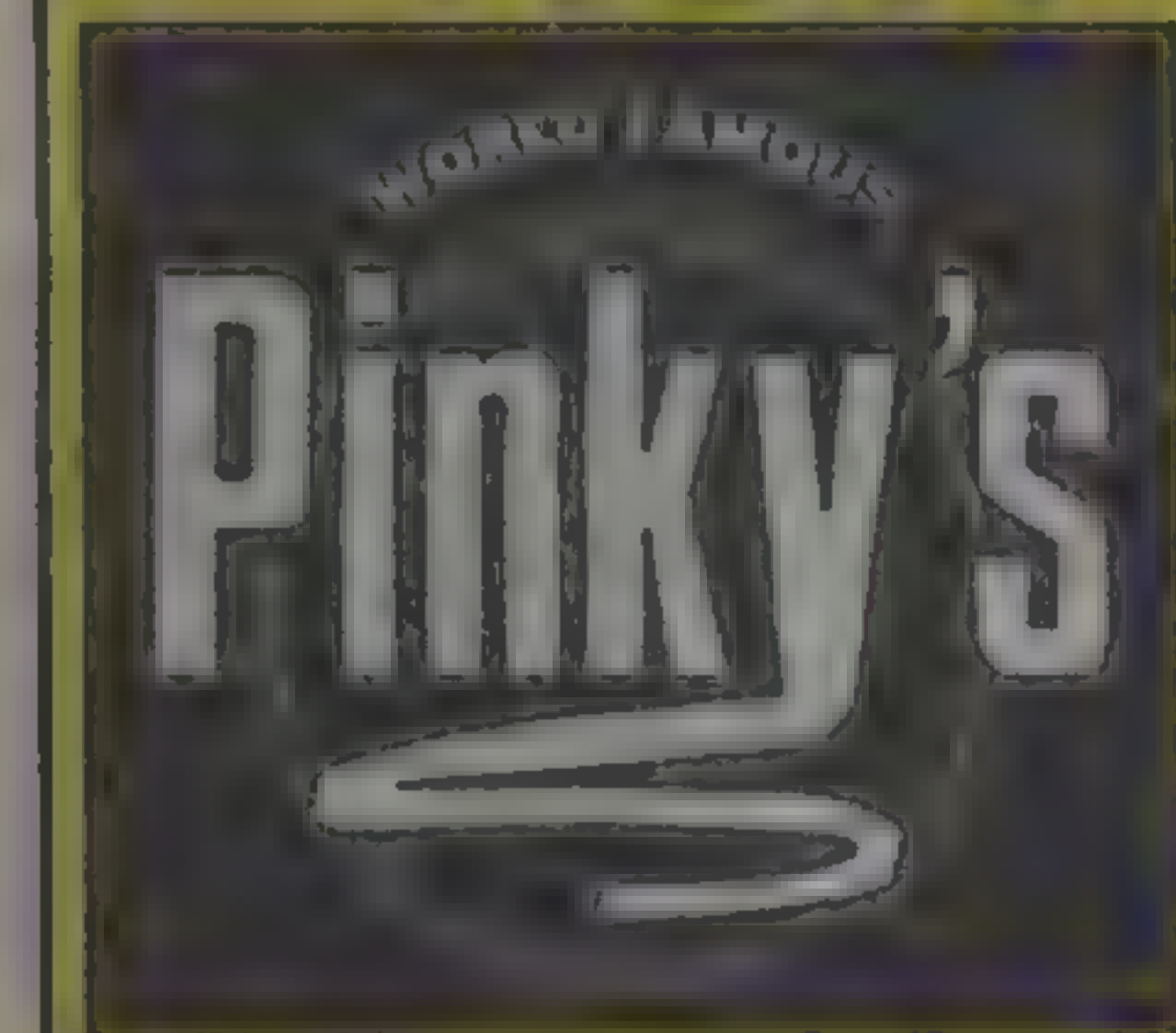
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BY DAVE JOHNSTON

Leahy is certainly a phenomenon right now. Lakefield, the group's new album, is making people go nuts. Is this what Leahy considers a success?

I guess it depends on what a person considers success. For us, success is personal growth—I'm speaking musically, of course—and playing music we love. Playing it honestly. It's writing music that comes from inside us, and if people enjoy it and take something from it, then that's success. I guess you have to consider logistics and the fact that you have to pay bills, and if you can make a decent living at it with places to play, then that's success too. So I guess we're successful in that regard.

You've got a fan base well beyond our country, for sure.

Yeah, the tour with Shania Twain [in 1999] was an excellent opportunity for us, and we performed in front of millions of people. There were 176 shows in North America and Europe, so it was great. We had been in Europe prior to her tour, building a bit of a following in different countries, and they were calling us to follow up because of the Shania tour. We weren't able to do that, but certainly there are places there for us.

On Lakefield, you've proven that this group can play any number of instruments as well as sing quite well. What is there that Leahy cannot do?

We can't fit into a category. Many people have asked us what kind of music can we play—in fact, I was over at a friend's place recently and they had just listened to the CD. The first piece on the album was the one they referred to, and they asked me what I would call the music on that number, and I didn't have an answer. It's an original piece, but it has a traditional feel as far as the style of it. But the arrangement is contemporary—very pop-rock. Frank, our drummer, is a big rock fan and listens to a lot of heavy music, so his playing was obviously influenced by that. We had to accept that, but we like it at the same time. I guess you're getting people from the same family with the same musical vibe and energy, but there are different influences throughout.

You came to the world's attention with an Academy Award-winning documentary, Leahy: Music Most of All, back in 1985, and you were sort of regarded as a novelty. Do you still encounter the novelty stigma?

We don't, surprisingly. It's something that you'd think that you'd never avoid. Sometimes after we perform, we'll go out and sign CDs and talk to people, and many of them don't know we're a family. They'll ask us if some of us are related, and it's so hilarious because you assume that people know. I suppose because our group name doesn't include the word "family" in it, it's not obvious. It's weird for some people to think that a family so large can still get

BLUES ON WHYTE

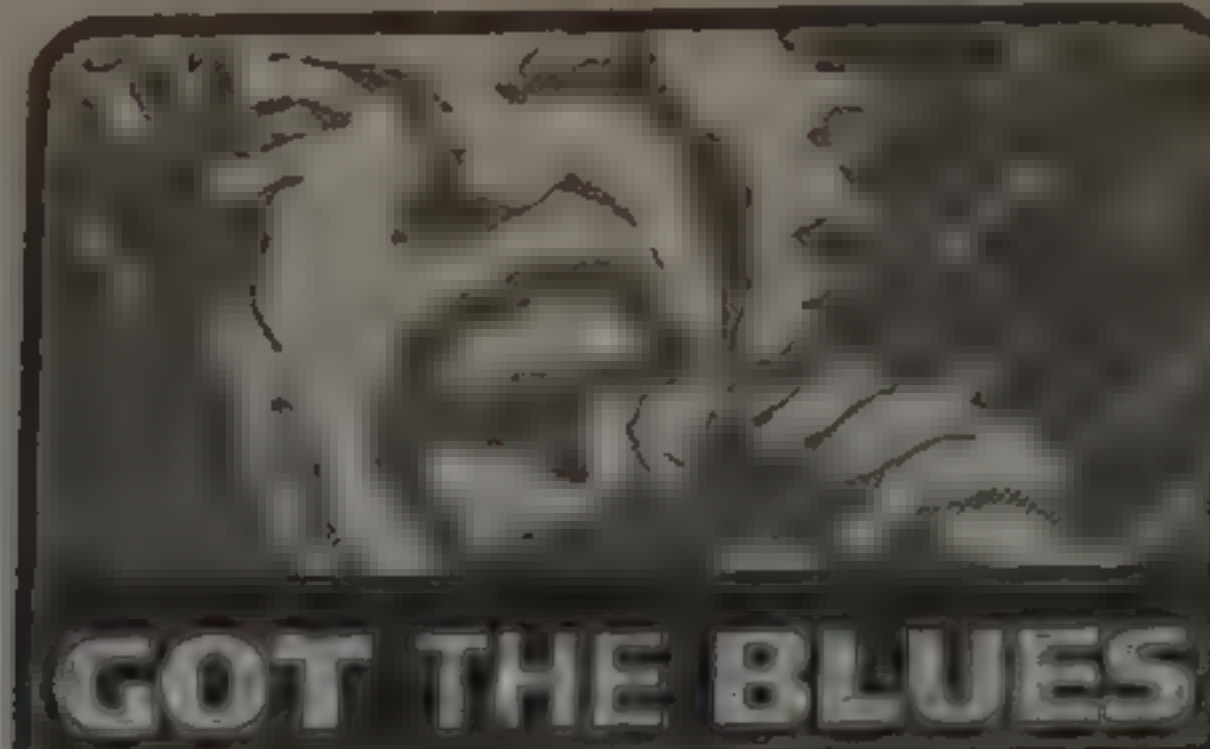
EDMONTON'S
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HOT SPOT

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Nov 4 • Cool Blue Method
Nov 5-7 • Harpdog Brown
Nov 8-10 • Ian Stewart & The Untouchables
Nov 11 • Gold Feet

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By CAM HAYDEN

Earthbound blues hounds

The "events of September 11," as they're being referred to nowadays, are going to have far-reaching effects, even in the music business. Air travel will never be the same and many people are putting unnecessary travel on hold until further notice. How this will affect the local music scene may not become fully apparent until next summer's festival season, but I can tell you right now that many top acts who don't need to tour constantly are carefully selecting where and when to perform. This is particularly true for those that have to fly into our little outpost here at the edge of North America, where two or more flights may be required.

As well, major music events have a whole new concept of "security" to deal with—just think of the Edmonton Folk Music Festival, for example, and the potential for mayhem that exists with thousands of coolers on the hill at Gallagher Park. According to Steve Gordon, one of the talent buyers for the extremely successful Waterfront Blues Festival in Portland, Oregon, "The Oregon Food Bank, who have the most to gain from the festival, are seriously reconsidering their involvement,"

even though the festival raised over \$500,000 and close to half a million pounds of food for the organization.

A little closer to home, at least one act contacted to work at next summer's Blues Festival in Edmonton has said that he "would not consider playing anywhere that air travel was involved." Let's all hope that attitude won't become the prevalent one. If everybody who played Edmonton had to drive here, we'd be looking at a pretty skimpy concert calendar.

A look at the offerings at the Blues on Whyte for the remainder of 2001 certainly shows a distinct lack of international talent, save for a week in December with Little Mike and the Tornadoes. The other hope for Edmonton blues hounds is the Sidetrack, where you'll be able to catch Russell Jackson and Phillip Walker over the next few weeks. None of these acts will be flying into Edmonton. This is not a dig at local and regional acts working the club circuit, many of whom are worthy of the support of music fans. Let's just say that our options may be getting limited.

King fling

On the concert calendar this week is a performer who will be showing up in his big tour bus: Riley B. (B.B.) King, who plays Sunday night at the Jube. A true "ambassador for the blues," King has been recording and touring for over 50 years and always puts on a hell of a show. One of my fondest B.B. memories came when the power went down at his show in the Jube a few years ago. The consummate showman put on an impromptu "front porch" set while technicians worked on bring-

ing the power back up.

If you're looking for a last-minute ticket, you're out of luck; the show has been sold out since early last week. On the other hand, if you'd like to give a little "B.B." for Christmas, check your local record store for his first-ever seasonal disc, *A Christmas Celebration of Hope*. Recorded at Dockside Studios in Lafayette, Louisiana, the CD features 13 tracks, including a cover of the Charles Brown classic "Please Come Home for Christmas." You can also hear two B.B. originals: "Christmas Celebration," which was first released on Kent in 1960, and an instrumental titled "Christmas Love." All the profits from the disc are going to benefit the City of Hope biomedical research and treatment facility, which deals with cancer, HIV/AIDS, diabetes and other catastrophic diseases.

...and bling bling

Finally, a big thank you to everyone who threw money in the pot during the fall fundraiser for the CKUA Radio Network. Over \$415,000 was raised in two weeks to keep Canada's first public broadcaster financially stable. As usual, the blues fans cranked it up in fine style, donating approximately \$45,000 during Holger Peterson's *Natch'l Blues* program, my *Friday Night Blues Party* and Lionel Rault's *R&B Review*. Thanks! ☺

Cam Hayden hosts the *Friday Night Blues Party* from 9 p.m. to midnight on the CKUA Radio Network, 94.9 FM and 580 AM. He is also a partner in *Blues International Ltd.*, producers of *Edmonton's Labatt Blues Festival*.

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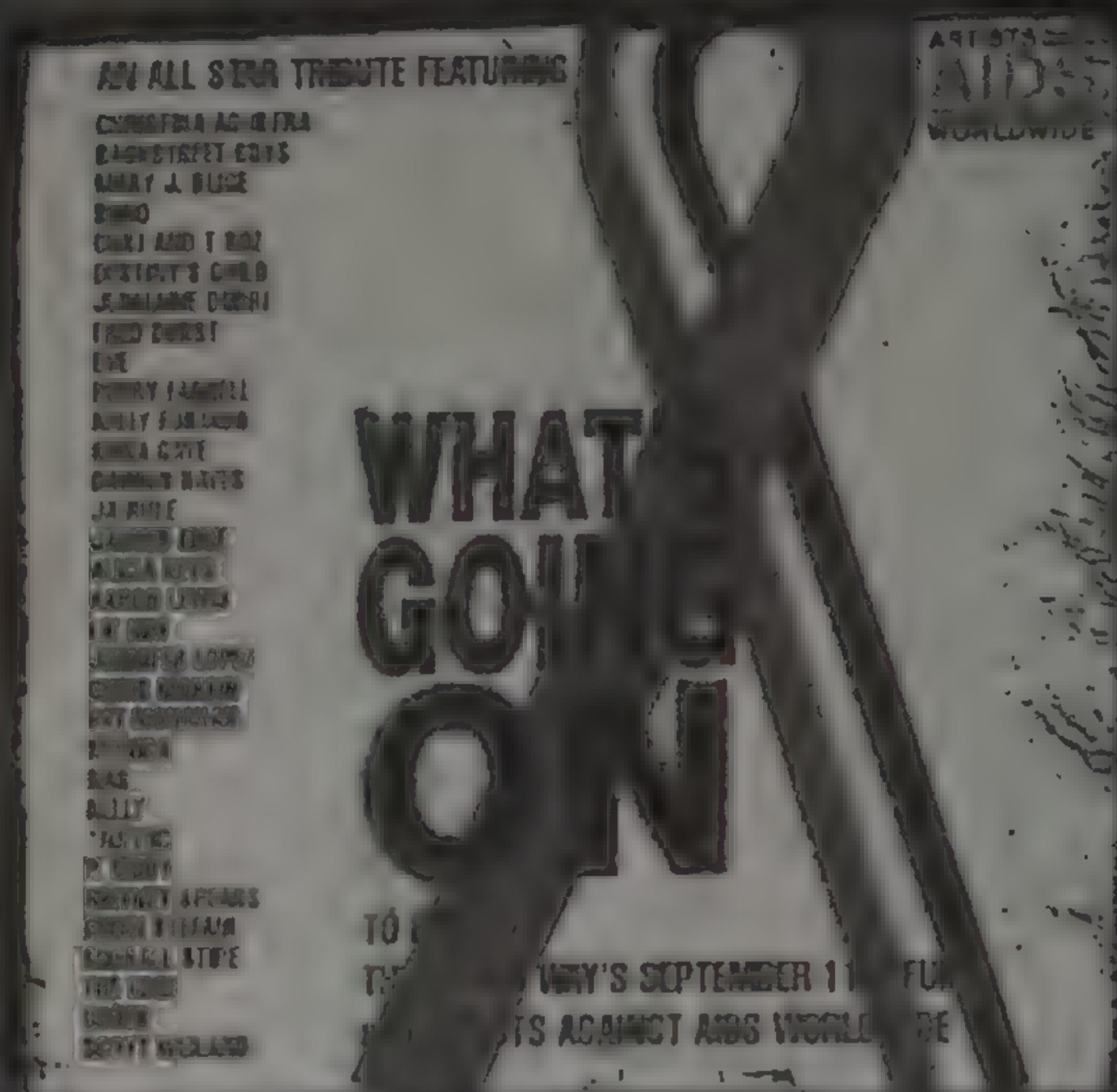
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CD IN STORES NOW



Season's in the sun

St. Albert rockers
Fifth Season are
enjoying the best
years of their lives

By PHIL DUPERRON

"Good afternoon, Fifth Season Music," the friendly voice chimes over the phone. Wow, I think to myself. These guys sound really professional. Especially for a group of guys from St. Albert in their very early 20s who've just released their first full-length CD, *Patiently Waiting*.

The phone is quickly handed to drummer Andrew Patrick, who tells me the friendly voice belongs to fellow Fifth Seasoner Logan Jacobs's mother. (Jacobs's father is also the band's manager.) "We're really fortunate," says Patrick. "We've always been really fortunate. Without all the help of our family and friends, we probably wouldn't have gotten to this level."

Fifth Season was formed by high school chums Patrick, Jacobs and lead singer Travis Nesbitt back in '95. (Guitarist Dave Hesse has since joined the band.) They started as primarily a cover band, learning the ins and outs of hard rock while playing parties and small gigs. Patrick says it was a great learning experience, but he's glad the band has moved on to strictly original material, saying, "Thank God that's done." The band just got back from a western Canadian tour with Econoline Crush, playing mostly before university crowds

of 300-500 people. It's the first time they've gone on the road playing only their own music. "I had a blast on tour with them," says Patrick happily. "They're super-nice guys."

Patrick says the band decided while they were still in high school that rock 'n' roll would be their way of life and they haven't looked back since. "We all made a conscious decision to go ahead and do it," he says. "I can think of a million things I'd rather not be doing. It's a really cool profession. I'm really lucky."

Fifth business

That leap of faith, taken at an age when most guys are just worried about getting drunk and/or laid, shows a commitment and maturity not normally associated with young-blood rockers. "It's like starting up your own business with your friends," says Patrick. "First and foremost, we're friends, but we also run a business together. It's always been about making the music we love first and if people dig it, that's cool. If you want to play rock 'n' roll for a living, you have to realize it's a business too. I think we understand fully the roll of business in the art we create. We haven't really come across anything that's been a creative hindrance."

For Fifth Season, creativity is a group effort. Patrick, Jacobs and Hesse normally jam out the tunes together before giving Nesbitt a tape of the music, around which he then composes the lyrics. Although pretty much a straight-ahead rock band, all the members of Fifth Season

have different musical tastes they subconsciously draw upon for inspiration. "We're basically little scavengers, always picking things up here and there which help keep our music vibrant," says Patrick. He admits it's becoming more difficult these days to find new music to get into: "It's like anything else," he says. "You have to look really hard to find the good stuff."

Miracle for a Waiting

Patiently Waiting was recorded here at Powersound Studios and at Metalworks Studios just outside of Toronto. It was mixed and produced by Nick Blagona, an old hand in the hard rock scene who's worked with bands like Deep Purple, Nazareth and April Wine. The band collaborated with Blagona as much as possible, both for the learning experience and to come up with a heavy, layered sound for the disk that would be a good representation of their live show. "We tried to put in our two cents' worth," says Patrick, "but in the end, he's the guy with the ear."

Everyone knows mixing finance and friendship can be the kiss of death, but Patrick says Fifth Season takes the inevitable conflicts in stride and just works through them. Knowing each other so well makes it easier to hammer things out, too. "We deal with our issues pretty well," says Patrick. "We're just open and honest. At the end of the day, if you can still chill out and go have a beer together, that's a really good thing." ☐

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CLASSICALNOTES

By ALLISON KYDD

No sissies

According to Bill Damur, flute teacher at Alberta College's Conservatory of Music, classical music is hard work. In fact, he says "any music that requires dedication and commitment *ain't* for sissies." Nor is it for hothouse flowers who insist on sticking with one musical genre. Think about what the word *conservatory* means, he says. Any institution that only *conserves* things is in trouble, because "if you do just one thing, you shut yourself off economically and artistically."

If his musical itinerary is any indication, Damur lives what he speaks. He rides his classical training in many directions: a post-punk industrial band, a jazz CD he's working on with guitarist Don Ehret, the European-style sidewalk café trio Café Musique—they're off on an Arctic tour next March, even touching down in Resolute Bay this time—as well as the Boreal Electro-Acoustic Music Society (B.E.A.M.S.) and even performance art. For him it's a case of economic survival. Perhaps a piano teacher "can sit at home and teach kids all day," he says, but a flute teacher can't afford to.

Of course it's not only up to the performers and music teachers to keep open minds. Students and audiences

should be willing to grow as well. "Styles aren't barriers; they're ghostly things," Damur says. "You can walk through them." He's also frustrated by those who would rest on the laurels of their ancient master's degrees in music with a sense of entitlement. "We'll be students all our lives," he says.

This doesn't mean Damur would throw out the music of the past. Far from it. Recent concerts suggest he does his share of conserving as well. On Saturday, October 27, he was part of *A Musical Potpourri*, which he says was "great fun." Fellow performers Elizabeth Raycroft, soprano, and Lary Benson, tenor, were "wonderful," and Alexandra Munn, pianist, "a treasure." "She's one of the best accompanists in town," he says. "Her musicianship is astounding."

On November 10 or 11, Damur will do a small cameo at an evening of early music, also at Muttart Hall. Earlier on the horizon, however, is the first Spectrum concert of the season, *Flute to the Power of 4* (on November 4, 2 p.m., at Muttart Hall). Damur shares the stage with fellow Conservatory of Music teachers Liane Gayler and Christine Enns, as well as former Conservatory teacher Grant Cahoon. The music is handpicked from the Renaissance period to the 20th century: the selections include pieces by Moyse, Monteverdi, Boismortier and Bozza. Not only did the foursome take the mandate of the Spectrum series (i.e., to perform repertoire that is seldom heard) to heart in choosing their music, the idea of a chamber concert featuring four flutes is also unique.

As in previous years—the Spectrum series, brainchild of the Conservatory's Frank Ho, is three years old—the Crowne Plaza Chateau

Lacombe is offering a special pre-concert brunch. Phone the College (423-6230) for details. So there's breakfast covered. Later in the day you can dine with Wind, Women and Song.

Though they might express their commitment to music somewhat differently than outspoken colleague Bill Damur, the members of Wind, Woman and Song are also doing their bit to pull together the many strands that make up "the music of a culture." The quartet, consisting of Darolyn McCrostie (piano), Mary Fearon (French horn), Elizabeth Raycroft and Kim Mattice Wanat (sopranos), starts off NUOVA's dinner cabaret series Music Among Friends at Characters Restaurant, 10257 105 St, also on November 4. It's intended as a combination of "fine dining and exceptional music."

Last week Wind, Women and Song played hostess to a variety of media callers, both television and print, as they rehearsed for their Sunday evening gig. After enjoying the honey-sweet harmonies of perennial favourite "Stardust," one interviewer was dubious. "Don't you feel you're betraying

your classical roots?" she asked. Not at all, they told her. After all, their musical heritage includes just about everything from country and western to opera, and it is that variety they want to showcase. They also want to give their audience the opportunity to explore "music in small doses" and of different styles, including classical. By doing so they hope to "do a little educating" and gradually create new generations of music lovers.

To prove their commitment to classical music, the quartet charmed their audience with Handel's "Let's Imitate Her Notes" from *Alexander's Feast*. They finished off their rehearsal with a delightful duet arrangement of "The Sound of Music" (just the song, not the whole musical). It will be part of the Broadway set, obviously. On Sunday, the restaurant will serve a five-course meal, with the quartet providing the between-course entertainment.

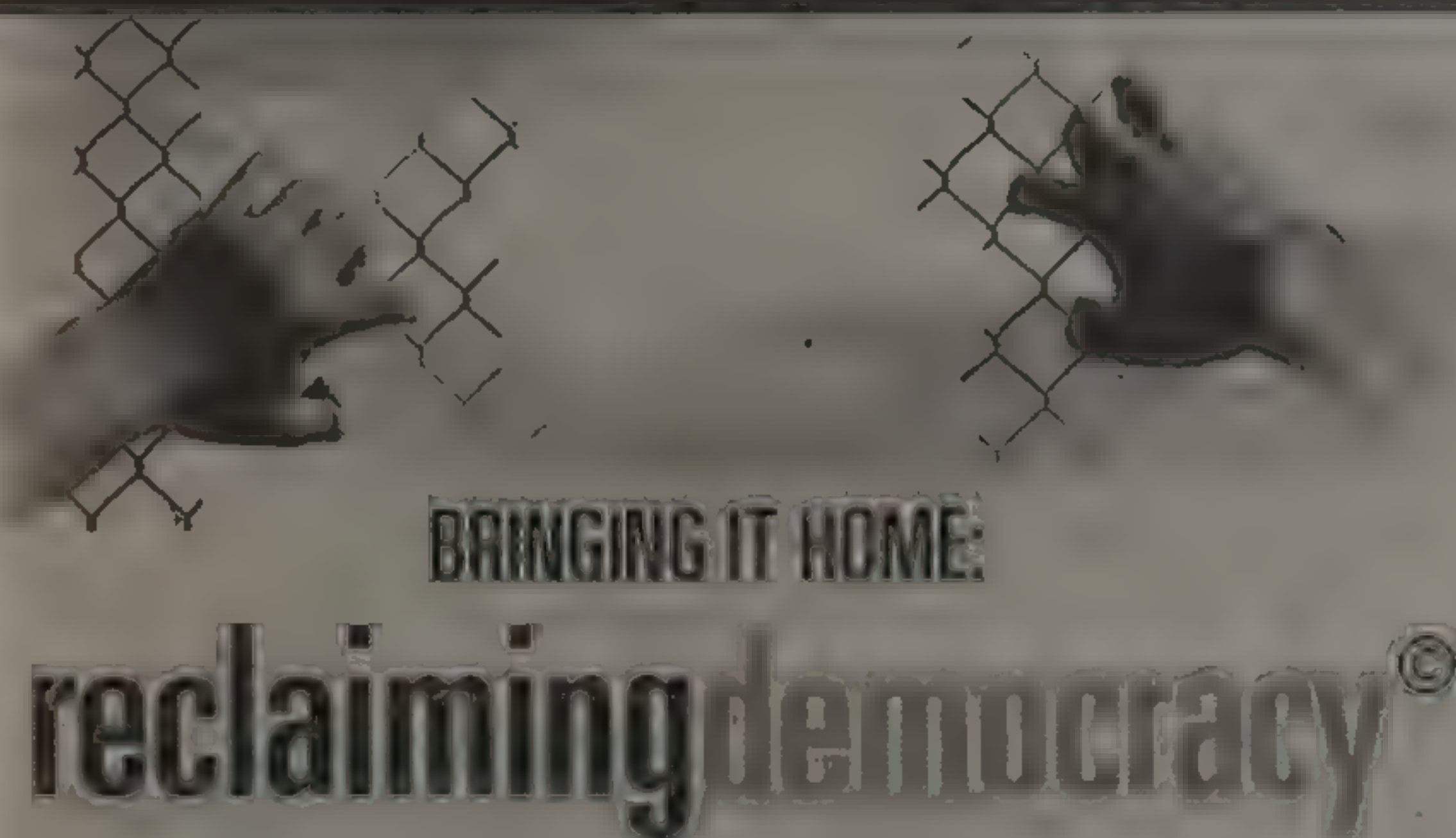
The group traces its origins to the



Wind, Women & Song

Call of the Wild Horn Festival in Cold Lake. In fact, after a number of years it has practically become the house band for the festival. Wind, Women and Song is currently working on not one but two CDs. The first is eclectic, like many of their gigs. The second is a set of pieces by American composer Anthony Plog, to be performed with a narrator, another example of performance art. ☺

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VUEWEEKLY



Canada



Do you really think that's Wyze?

Misfits Strangers... gives rap/rock group some breathing room

BY SEAN AUSTIN-JOYNER

Although Project Wyze is rapidly becoming the top rock/rap band in Canada thanks to their smash hit single "Room to Breathe," their roots are firmly planted in the diminishing soil of the underground hip-hop community. In fact, if you trace their roots back to Sudbury, Ontario circa 1989, you'll find their reputation as an underground hip hop group is legendary. Currently signed to Sony Music, Project Wyze's latest CD, *Misfits Strangers Liars Friends*, has been picking up steam on the charts. And even though comparisons have been made between them and groups like Limp Bizkit, group member Yas says his band's honesty, experience and devotion to its sound is undeniable.

Vue Weekly: What does Project Wyze offer that no other group today does?

Yas: At a time of generic music, we bring something real—a live, hardcore sound with real MCs and a real hip-hop vibe. It's unlike any-

thing else that's out there. It's energetic, melodic, it's clever and something that's really original.

VW: Why did you decide to make the change from hip hop to rock?

Y: We've been MCs since we were 12 years old, which is going back 12, 13 years. We had a huge following in the underground and were doing shows with Public Enemy and Maestro before hip hop became the big fad. When it came to 1994-95, we got fed up with the whole hip

hip hop profile

hop scene—I wasn't happy with the direction hip hop was taking. I think the music was changing for the worse. We stopped doing hip hop shows and we wanted to do something different. We were chillin' with my boys who were in a punk band and we started going to punk shows, 'cause we were into all types of music. One day he said, "Why don't you come up onstage and kick a freestyle?" So we did, and the place went crazy. This was before there was such a thing as a Limp Bizkit, a Kid Rock or a Papa Roach.

VW: What's your opinion of the current state of hip hop?

Y: It's mixed. I think it's changed a lot, and I still feel that hip hop sways in so many directions, which I'm still not happy with. At the same time, I think there's a huge underground movement of bands like Dilated Peoples, Styles of Beyond and Jurassic 5 that are keeping what

I consider hip hop true. I think that it's a balance of everything, like yin and yang. You can't have complete, 100 per cent positive, and you can't have 100 per cent negative.

VW: What are the differences between rock and hip hop audiences at concerts?

Y: For one thing, I don't think that people really understand punk shows or punk kids. They do things that, at other concerts, you couldn't get away with. You have 10,000 kids in a mosh pit smashing each other up, and at the end of the song they're hugging and having a good time. For us, we haven't witnessed a lot of trouble or violence. I'm not saying that all hip hop shows are like that, but I think there's a certain attitude that comes with a hip hop crowd and I don't think people want to go to a hip hop show and smash into each other. It just wouldn't be right.

VW: Has it been hard for you to make a name for yourselves in the U.S.?

Y: No. I think that this works to our benefit, because we hit a broader crowd. Our target market is teenagers and young adults who want something heavy and loud. Our style is such a diverse style of music that we attract all of the graffiti writers, the skate kids, the hip hop heads and the metal heads. I think that when it comes to people like Choclair and Kardinal, the problem they're having is that there are so many hip hop artists in the U.S. It's tough for Canadians to just swarm in on that market.

VW: How has the reception for Project Wyze been in the U.S. so far?

Y: Wicked. Before we got our record deal in '98 we packed up a van and did a cross-America tour. We were on the road for two and a half months and did 57 shows in 65 days. We did small clubs and big clubs and the response was that they loved it. About half of the people on our message board are from the U.S., who either downloaded the music or saw us play live.



Wyze men: Project Wyze say they ain't no Korn Bizkit treat

VW: How did Sony first recognize you?

Y: We recorded an indie album and our manager did the routine thing of shopping us around and trying to get people to pay attention. Basically we caught the attention of a lot of labels, but Sony was the one label that wanted everything we wanted as well. We ran in and did a performance for them and they were blown away, so we're more than happy with our choice.

VW: Who produced *Misfits Strangers Liars Friends*?

Y: The album is produced by a guy named Jeff "Diesel" Dalziel. He's a local guy who works at Sony who's brilliant and is ready to take off and break out into the world. His background came from more of a metal/hardcore sound, but he's been working with a lot of hip hop in Canada as well.

VW: What was your opinion of the reaction from many of the people in Toronto concerning Swollen Members' Juno victory?

Y: It got under a lot of people's skin. [Some people's] reasons and cre-

dentials for winning an award just didn't make sense. They were saying stupid stuff like "We don't hear their songs on the radio." Just because your label's giving you a push or the city of Toronto has embraced you, that doesn't mean you have the best rap recording. More than anything, to me, it was pure ignorance. There's a fine line between being a good sport and being a decent human and I think they were just being complete idiots. I think that shit will come back to haunt people and it's already starting to take effect on some. Swollen Members are blowing up and I don't see a lot of other cats blowing up out here.

VW: So quality of the music comes before promotion?

Y: Definitely. When you were a kid, you weren't buying Big Daddy Kane because he sold one million albums across Canada. You bought it because he had the dopest lyrics and the dopest recordings. If everything was based on how many albums you sold, then bands like Creed, 'N Sync and Limp Bizkit would have every single award with no room for anyone else.

VW: Doesn't that eliminate the need to be signed to a major label?

Y: Yeah, but at the same time all that [getting signed] does for you is open a lot of doors. We're signed to Sony Music, but Sony Music isn't going to get us record sales. That's up to us making good music, putting out the proper singles and getting off our asses and touring and that's something Project Wyze takes full advantage of. We're getting ready to hit the road in November to go across Canada. A lot of these guys aren't doing that sort of thing. They're putting out an album, putting out a single and sitting on their asses. They hit a couple of the major places—Toronto, Vancouver, Calgary and Montreal—and that's that. It takes a lot more than some heavy promotion on TV to keep you on top of things. ☺

Project Wyze's new album *Misfits Strangers Liars Friends* (Epic) is in stores now.

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URBAN LEGENDS

BY DAVID STONE

Where to, mister?

It's Sunday. It's about eight in the morning, the curtains are shut and you're lying on the couch. You've been out all night and you're going to sleep all day long. The ringer on the phone is off. The money's on the table for the pizza you're going to order later on. There's a jug of water in the fridge with your name on it.

You thought you were going to have a better time last night. The party was alright, but nothing special. The DJs were good and there were plenty of people you knew, but there seemed to be more strangers than usual. The vibe was all wrong. What's wrong with this scene? It used to be better back in the day. Didn't it?

Here it comes. The Big Comedown.

These are the kinds of thoughts I've been hearing more of lately. People saying that the underground scene is dead—or at least dying. There are too many drugs, or too many lame parties, or too many lame people, or too many this or too many that. For some people I know, last weekend's *Scream* party at Polish Hall was going to be their last party ever. They're not into it anymore, they said. It's the same old shit, and they can't take it anymore. Of course, they've said it before, and I still see them out on the dancefloor at three in the morning having the time of their lives.

What's beginning to happen is the realization that something has to change, and that is scaring people. Club culture is mutable by its nature, morphing as quickly as the music as it tries to find the next thing that will stimulate the human imagination. What Edmonton—and Canada in

general—is experiencing is the desire, however subconscious, for change to happen. Everyone is craving it but no one knows what that change should be.

If you ask me, I couldn't be more excited about things right now.

It's like a friend of mine said last Saturday: everybody wants to lose their virginity over and over again, but you can't go back. Trying to regain that euphoric feeling you had when you first heard the rumble of bass erupt from the speakers of an underground sound system isn't always going to happen. I recall the first party I went to. It was in a basement space on Whyte Avenue back in the early 1990s, which was a far cry from the massive events this city has become accustomed to. I loved the intimacy and the urgency I felt emanating from that small crowd, and from the music they were listening to. There wasn't a lot of light and the music was really loud, but my eyes were opened. I remember when I first listened to Underworld's first album, *dubnobasswithmyhead*, and realized that techno could actually be just as emotional as the most plaintive folk ballad, and as thrilling as riding your bike down a steep hill without the brakes.

I still feel that way when I listen to a new record or hear a DJ put together an original set. The farther dance music rolls along, the more gets brought to the table and the more possibilities are revealed. I suppose what needs to happen now is for people to either shit or get off the pope, by which I mean stop complaining and open up your ears and minds.

There's a bylaw on the books that many people thought would be the death knell for parties and clubs, but *Scream* proved that the bylaw can work. It was an encouraging sign. What is going to make these events prosper and survive is transforming them, adding different themes and approaches, perhaps making them more artistic and reflective of what kind of civilization we live in.

What should we do, then? What's

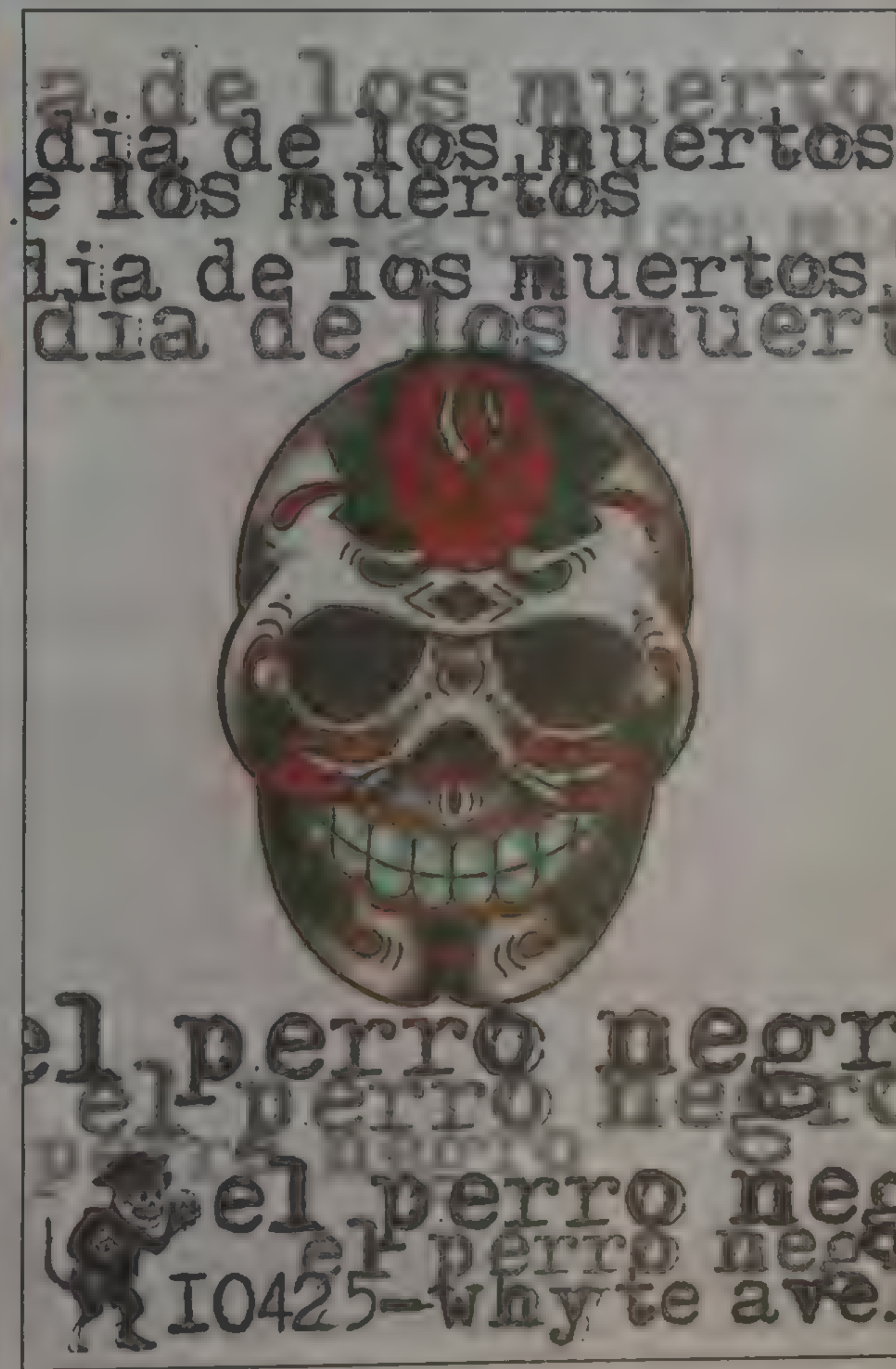
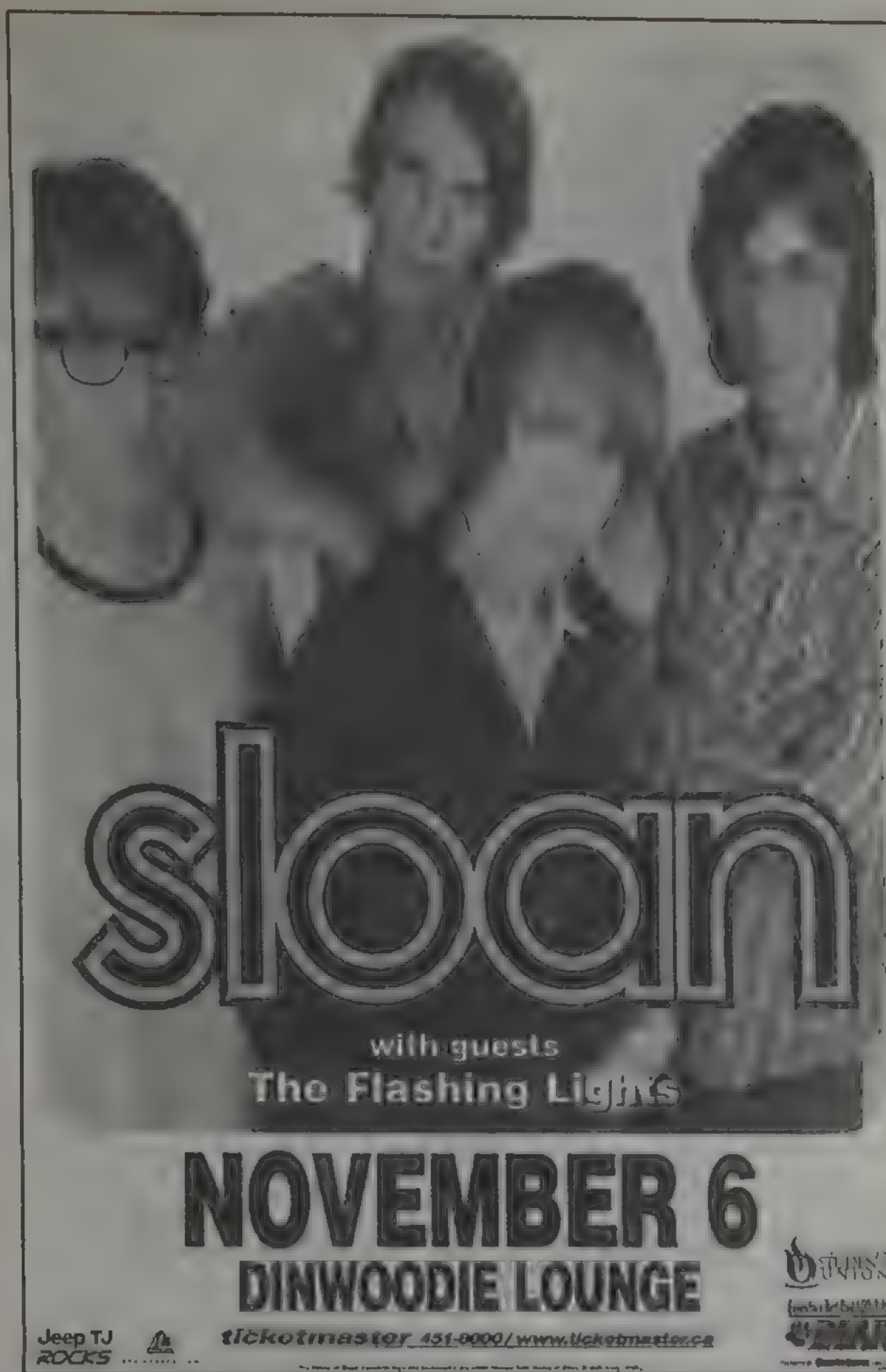
the next step in our evolution? When we wake up from our comedown and start thinking about what we're going to do next weekend, what is that going to be?

I throw that question out to you. What are your thoughts about what you would like to see happen in the underground scene, or what do you see happening in the near future? E-mail your thoughts to me at dj@vue.ab.ca and I'll print some of your responses in an upcoming column.

Well you know his name was Simon...

I'd like to close this column by waving adios and good riddance to my dear old friend and nemesis Simon Locke, who is moving his sorry ass down to Calgary. Although he'll still be making the trek back up Highway 2 every Friday for his residency at the Back Room, we won't have to put up with his surly demeanour and crotch-grabbing behaviour on such a constant basis. I pity Calgary already for what is coming down the road at them. He will hit them like a stink bomb.

Seriously, though, Simon's been a fixture on this scene for years, sliding around from acid to techno to house with more personality than any room can handle. He was there at the beginning, and it's a credit to his talent and character that he's still around, pushing the envelope. I'd recount some of the feats Mr. Locke has to his credit, but you wouldn't believe them anyway. That's how surreal he's can be. Ciao, hombre. See you under the table. ⑤





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WAY OUT WEST *Intensity*
(DISTINCTIVE/NETWORK)

The Bristol production duo of Nick Warren and Jody Wisternoff had to wait four years before their second album *Intensity* saw the light of day. After their former label, Deconstruction, dumped them in the basement last year, the pair fought to find a new home for their epic masterwork. Let us count our blessings that this music is finally among us.

Intensity is a genre-defying album in the vein of Leftfield's *Leftism*, with complex rhythms woven into a sleek, gleaming juggernaut. Adopting a travel motif for the disc, Warren and Wisternoff spirit progressive house away from the dance floor and transform it into something that challenges the ear and tingles the spine. From the moment the Orb-sampling "The Fall" unfolds into its gorgeous form, the album pulses and soars, hopping from flat-out stompers like "UB Devoid" and "Activity" to pristine soul-shakers like "Mindcircus."

Vocals are used sparingly but with great effect, such as the Kristy Hawkshaw collaboration "Stealth." Elsewhere, a sample from a telephone sex line message is cleverly dropped into the squawking, acid riff-propelled "Call Me."

The mature range, challenging arrangements and emotional scope of *Intensity* make for more than just a satisfying listen. There are few albums in recent memory that can leave you breathless, but Warren and Wisternoff have accomplished the feat. Simply put, *Intensity* is an astounding, gorgeous piece of work that starts deep, flies high and never lets you go. ★★★★★ —DAVE JOHNSTON

WILL.I.AM *Lost Change*
(BBE/FUSION 3)

Finally, the creative side of Black Eyed Peas has been unleashed. Will.i.am has joined forces with the Beat Pharmacie, and the collaboration reveals the full extent of his musical ambitions, making for one of the most creative and interesting projects of the year. The

blend of instrumental tracks such as "Tai Arrive" (a head-nodding combination of heavy guitars and rhythmic drums) with mantra-ish chants like "Possessions" reflects will.i.am's yearning to experiment with unconventional methods of musical arrangement—but not all of *Lost Change* is experimental. In fact, the pure underground hip hop sound of guest vocalists such as Planet Asia and Medusa is more of a testament to the extremist nature of the CD. Admirers of will's work with Black Eyed Peas will not feel left out in the cold, either—working in the shadow of

the groups recent release *Bridging the Gap*, will.i.am reproduces the essence of the BEP sound here with tracks like "Money, I Am" and "Ev Rahabdee."

Probably fans' biggest problem with *Lost Change* will be the lack of appropriate guest artists. There are several moments on the disc tailor-made for contributions by talents like De La Soul, Common or Q-Tip, which would have fit in well but sadly never appear. Still, will.i.am does a terrific job of, well, bridging these gaps. *Lost Change* is definitely one for the collection. ★★★★★ —SEAN AUSTIN-JOYNER

vibe Weekly

BACKROOM VODKA BAR—10324 Whyte Ave. • MON: Sense, deep house with Erin Eden, Whisper and guests • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Fresh 'n' Funky, house with guests • FRI: Pilot Episode, with Simon Locke and Tripswitch and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with DJ Invincible • SAT: guest DJs • SUN: Official Eskimos/Alouettes After Game Party with DJ Invincible

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CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with Deegre, Skoolee and Phatcat • SAT: DJ Invincible • SAT NOV 10: Ebony & Ivory Sound Crew (Ottawa)

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: beats with DJ Calus and Robert Allen

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IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet-progressive house with Ariel & Roel • THU: Lush—Trademark, techno and breaks with residents Tryptomene and Spilt Milk, with weekly guests • FRI: Main-Wheels, funk

and retro; Velvet-Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • SAT: Turbo, progressive trance and house with alternating residents and guests—NOV 3: David Stone, Derkin; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theirman and Bobby Torpedo • SUN NOV 11: Diesel-boy, Degree, Skoolee, Phatcat

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Charlie Mayhem, Kristoff, and guests—NOV 8: DJ Dazy (Los Angeles) • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem • SAT: DJ Davey James

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SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker—Saki & Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweets, Alias; Bunker—Gundam, Bobby Torpedo

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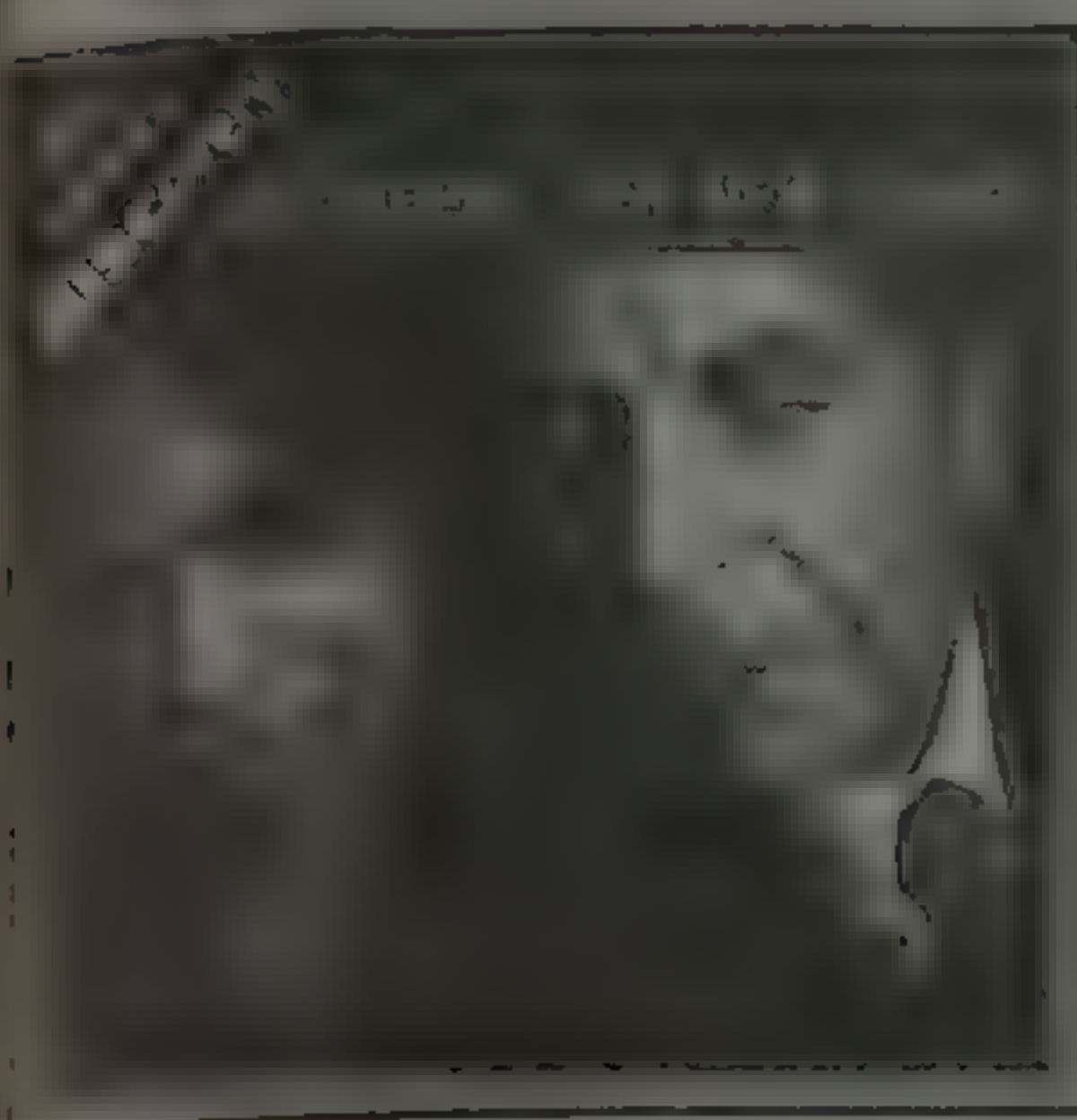
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NEWSOUNDS



LEONARD COHEN *TEN NEW SONGS* (SONY)

Leonard Cohen's *Ten New Songs*, his first collection of new material in nine years, comes readied for the inevitable accolades (regarding the lyrics) and boos (regarding the music). The recording anticipates any and all reactions because it shows Cohen in his most humble yet self-assured form, coming down from Mount Baldy proudly displaying a worldly wisdom gleaned as much from listening to Al Green and Marvin Gaye as from reciting Buddhist tenets.

Arranged and performed entirely by Cohen and longtime collaborator/back-up vocalist Sharon Robinson, their voices mingling in gorgeous counterpoint, *Ten New Songs* finds Cohen in a twilight mode that most obviously echoes *The Future's* "Waiting for the Miracle," which Robinson co-wrote. Given the number of personnel here, the sounds are a most uniformly spare and not exactly adventurous, but possess a dignified austerity highly appropriate to the often somber subject matter. Mostly, Cohen questions his role as artist, gracefully accepts the impermanence of love and searches for a place for himself in a world in turmoil (particularly in the weary but resilient "Boogie Street").

I won't fool you: I'm one of those people who welcome a new Cohen recording as an event of religious significance. And, as with every Cohen collection, the first round of listenings yields diverse reactions to different songs (remember the first time you heard "Jazz Police"?). Yet I've always found that with time, Cohen's wit and insight seem more and more profound (I'm still finding new resonance in Cohen records I bought when I was 13 years old!) while a handful of certain songs prove to be quite fun once you get over the occasional clumsiness of the more "pop-friendly" arrangements. So much of *Ten New Songs* feels rewarding already, and I look forward to enjoying it long after my other favourite discs of 2001 collect dust on the bottom shelf. ★★★★★ —JOSEF BRAUN

NEW ORDER *GET READY* (LONDON)

It's not strange that the 1998 death of New Order's manager Rob Gretton and the closure of their Manchester Hacienda would overshadow their first disc in eight years, *Get Ready*. But it is a combination of grief and relief—a combination that could have come straight out of one of Bernard Sumner's aphoristic lyrics—that brought it all

back. Perhaps *Get Ready* was designed as an apology for the wretched *Republic* (which was notable only for the brilliant single "Regret") but the results sound more like an attempt to bring closure to a disturbing and dark career that has also spawned some of the most enduring music of the last 20 years.

It doesn't take long for New Order to snap back into shape. The wafting keyboard tease of "Crystal" is soon replaced by a thundering symphony of serrated guitars, crashing percussion and Peter Hook's melodic bass. Unlike the heavily synthesized *Republic*, *Get Ready* is all about the guitars, which are pushed far ahead in the mix as Sumner and Hook begin dueling once again. Just like the old days, it's rhythm and melody in constant battle, with punk rock's intensity and dance music's precision.

Even with the occasional presence of former Smashing Pumpkin Billy Corgan and Primal Scream's Bobbie Gillespie, the hallmarks of New Order are all here, albeit polished to a modern sheen. Still endowed with a childlike wonder at the world around him, Sumner drops lines like "Don't wanna own a key, don't wanna wash my car," (from "Turn My Way") as if he were still a young boy in Manchester smarting from his first love. There's a refreshing lack of self-importance or self-consciousness in these songs as they reel between seething anger and hopeless romanticism. If I have a complaint with *Get Ready*, it's the irritating use of cooing back-up girls on some of the songs. It was a bad idea on 1986's *Brotherhood*, and not much has changed since.

"We're having the time of our lives," Sumner sings on "Someone Like You." Does he mean New Order is ready to go on? Who knows? For the time being, anyway, New Order is alive and well and rocking like never before. ★★★★★ —DAVE JOHNSTON

SLAYER *GOD HATES US ALL* (AMERICAN/UNIVERSAL)

The album's been out for over a month, but in the wake of 09/11, Universal has been subdued in its promotion of the new Slayer, even though (or perhaps precisely because) it's the scariest thing they've done since *Reign in Blood*. Kerry King's guitars snarl while Tom Araya launches a 13-track assault on all things Biblical. When Araya screams, "I keep the Bible in a pool of blood so that none of its lies can affect me!" smack dab in the middle of "New Faith," his words have a resonance that sends shudders.

But it's also damn good—an immaculately produced tonic for metal fans sick of watching their favourite bands lose their edge as their careers progress. Slayer's message, in fact, isn't all that unsavoury; all the band asks is that you question your beliefs.

"Our music is totally therapeutic," Araya said when the band played Ozzfest. "After playing for an hour, how can I be anything but mellow? I'm one of the mellowest guys you'd ever meet. Of course, the marijuana helps." I couldn't agree with him more. Believe it or not, I think the world would be a

much more safe and peaceful place if everyone owned a Slayer record. ★★★★★ —STEVEN SANDOR

HAYDEN *SKYSCRAPER NATIONAL PARK* (HARDWOOD)

Although its title may conjure up Gary Larson-style images of a pristine wilderness dotted with concrete towers (with street-smart bears hiding behind the buildings smoking cigarettes), *Skyscraper National Park* is not a happy record. Nor is it feedback-spiked anger, like much of Toronto-based Hayden's past work, especially his arresting debut, 1995's *Everything I Long For*. No, this record is full of straight-ahead melancholy musings, featuring Hayden's vulnerable, slightly bewildered voice and the quiet intensity of a singer-songwriter for whom each song sounds like a deeply personal cathartic expression.

The most whimsical track on the disc is "Carried Away," a deceptively light-hearted song (complete with some rare la-la-la action from Hayden) about a doomed relationship. ("Maybe you could tell him/That from the day you met him/You've been liking him less and less.") Lost love is a recurring theme on the record, as is existential loss of meaning, topics well-suited to each other. In "Dynamite Walls," structured around a drive up into the mountains, Hayden sings, "It doesn't matter what any of us is looking for/We'll never find it because/It's not even there." That's a strong and sad conclusion, but with some crunchy electric guitars and friends helping out on cello and violin, it's a worthwhile contemplative journey anyway. ★★★★★ —DAN RUBINSTEIN

R.L. BURNSIDE *BURNSIDE ON BURNSIDE* (FAT POSSUM)

Before being "discovered" and "rescued" from obscurity by record companies who saw both might and money in the belly of his music, R.L. Burnside was just another old man singing the blues. Raw and real, Burnside rightfully stands on the same road as genre luminaries like Muddy Waters and John Lee Hooker. His muddy, swampy Mississippi blues—all wailing guitars, scratchy slide work and moaning vocals—are legit.

Burnside on Burnside, a live album, captures the 74-year-old living legend at a pair of shows last January. (Most of the songs were recorded at the Crystal Ballroom on Burnside St. in Portland, Oregon, a coincidence that gives the album its name—although Burnside chuckles "Well well well" so many times during the show, at least 10 by my count, that *Well Well Well* would have been an excellent title, regardless of the fact that a Burnside compilation released earlier this year already swiped that handle.) While his 22-year-old grandson Cedric pounds the bass and snare and so-called adopted son Kenny Brown plays slide guitar, Burnside hashes out energetic versions of his own songs and a couple of blues classics, eliciting many "yeah"s and whoops from the crowd. He even throws in a great off-colour joke. What more do you want from a guy in his mid-70s? Well? ★★★★★ —DAN RUBINSTEIN

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THERE'S A MAN WITH TEETH LIKE GOD'S SHOESHINE!

The Jet things in life are Li

Two Jets are in a collision course in disappointing *The One*

BY JOSEF BRAUN

Continuing his disheartening metamorphosis from Hong Kong martial arts movie legend with respectable taste to starring roles in the Van Damme/Schwarzenegger strain of mega-budgeted Hollywood hokum, Jet Li's latest U.S. vehicle *The One* is a corny sci-fi yarn even less coherent than Schwarzenegger's *The 6th Day*. The big draw in this one, the prospect of seeing a battle pitting Li against Li, is actually quite similar to that of *The 6th Day*; I guess there's something irresistibly neat (if perhaps

a little demented) about seeing a major action hero beating himself up, as well as playing multiple roles in a single film (as if one weren't enough for most of these generally less-than-stellar actors to handle). The problem, of course, is that the more CGI effects you pile on top of Li, the more you obscure what makes him so great in the first place: his martial artistry.

I wish I could say that *The One* is more fun than it really is, but despite some amusing set pieces and a handful of trippy gizmos

(plus a cameo appearance by *American Movie*'s Mark Borichardt!), nothing

really gels here, beginning with writer/director James Wong and writer/producer Glen Morgan's script. The team made their feature film debut last year with *Final Destination*; before that, they spent several years in televi-

sion, mostly working on *The X-Files*, *Millennium* and *Space: Above and Beyond*, and I think that medium's need for fast, punchy results has seriously dulled their sense of character development, plot plausibility and ability to tell a story that lasts longer than 48 minutes plus commercials.

Do they eat transdimensional donuts?

In *The One*, the universe, or "multiverse," is divided up into parallel dimensions in which we each exist in slight variations yet somehow almost always meet our one true love. That's also the basic

premise of Robert Lepage's *Possible Worlds*, but in this case the mind-boggling consequences that proliferate from this concept are best left

unpondered. Basically, Li—or one of the 124 parallel Lis—has figured out how to jump through wormholes and has set out to murder each of his parallel selves in every other dimension so that he can be "the one" and cram all of their power into a single, superhuman Jet Li. SuperLi is being chased by leather-clad transdimensional cops (the always fine, rarely appreciated Delroy Lindo and the oddly affected Guy Ritchie regular Jason Statham) who want to send him to a penal dimension as punishment, but who get continually thwarted by the tricky wormhole schedule.

The story takes off just as megalomaniacal Li is all set to kill the kind and gentle Li123, thus completing his mission. Li123 is a cop who's married to a pretty veterinarian (Carla Gugino of *Spy Kids* and *The Center of the World*) and who's just beginning to hone his increased strength; the film is pretty much a long buildup to the Lis' final confrontation. But the bland fight choreography by *Lethal Weapon 4*'s Cory Yuen (none of it worthy of Li's considerable talents), the insertion of vaguely *Matrix*-esque, essentially nonsensical slo-mo sequences and, most importantly, the fact that both Lis are so powerful they're virtually invincible means the action is less than compelling.

Bop culture

As well, it appears that so much money was spent on special effects that the sets and costumes had to be borrowed from *Dr. Who* (a particularly disappointing aspect of the film, given the talents of *Blade Runner* production designer David L. Snyder). Still, the last sequence, in which evil Li is stuck in the penal dimension (which resembles the set for Rick Springfield's "Bop 'Til You Drop" video) and starts randomly kicking the shit out of everyone in sight ("I'm nobody's bitch!" he shouts) is pretty cool. I kind of wished the whole movie took place there. ☺



Parallel shanking: Jet Li tries to kill himself in *The One*

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Plan benign from outer space

Kevin Spacey plays a hipster alien mental patient in *K-PAX*

By JOSEF BRAUN

For better or for worse, extra-terrestrial life in mainstream cinema almost always comes with one of two unalterable temperaments: hostile, as in *Independence Day*, *Alien* or *The Blob*, or benevolent, as in *Close Encounters*, *Cocoon* or, um, *Earth Girls Are Easy*. The former offers nothing but terror, violence and mayhem, while the latter likes to peddle the wonder of the unknown and the promise of a better way to live. (And once in a while you'll get a film like *Contact* that delivers all of these things but only seems able to do so in very broad brushstrokes.) The cinematic limitations of these approaches seem to be wearing increasingly thin with repeated use because neither makes for a very complex or imaginative portrayal of alien life and usually reduces the response of the human characters to dumbfounded awe or gung-ho anger. Such is the case with *K-PAX*, a film in the "nice alien" category which, despite its sedate, low-key tone and refreshing avoidance of special effects, never gets

very far in exploiting its potent concept for more than generic feel-good sentiments.

Based on a novel by Gene Brewer, *K-PAX* pits an alien from outer space against psychiatric medicine; on the side of intergalactic wisdom stands the forcibly-institutionalized mystery man known only as Prot (Kevin Spacey), and representing pills and psycho-probing is psychiatrist Dr. Mark Powell (Jeff Bridges), a character who was named, somewhat self-aggrandizingly,

"Gene Brewer" in the original novel. Prot does nothing to disguise his extraterrestrial roots and calmly answers all of Powell's questions regarding his home planet of K-PAX. Powell's questions are designed to uncover Prot's "true" human identity, but Prot's answers, which hint at an astounding knowledge of astronomy and, more importantly, a certain wisdom regarding the many follies of humanity, bewilder and intrigue Powell enough to shake him out of his mid-life stasis and inspire him to start taking more of a genuine interest in both his patients and his disgruntled family.

Dude vs. dude

Prot's a bit like the enigma character in one of those '60s freakout movies, a pseudo-existentialist, socialist hippie type who shakes his head at the

needless chaos of human life, assigning little tasks for his fellow patients like "look for the bluebird of happiness." (An unfortunate irony in *K-PAX* is that, while the film criticizes the way society treats—or even defines—the mentally ill, it nonetheless sustains the Hollywood tradition of depicting the mentally ill as amusingly colourful, slobbering fruitcakes.) One of the problems with this set-up is the casting of Spacey (the film's primary draw, to be sure) as Prot; this alien is meant to be endearingly groovy and understanding, but Spacey, while getting quite a few laughs, plays him with the same smug superiority that he always (usually more appropriately and appealingly) brings to his work. Playing off Spacey, Bridges (who seemed to have more fun playing straight man to nutbars in *The Fisher King* and *The Big Lebowski*) just seems dull and distant, helped not at all by his clichéd relationship with his patient-but-frustrated, personality-free wife (Mary McCormack).

But then the actors aren't really what bogs *K-PAX* down; there's a

fundamental deficiency in what both screenwriter Charles Leavitt (*The Mighty*) and director Iain Softley (*Backbeat*, *The Wings of the Dove*) do with the story, however fertile Brewer's source material may be. For instance, *K-PAX* contains a pretty neat development regarding Prot's possible non-alien past, yet there's no reason for us to believe for a moment that this explanation will be proven correct, since Leavitt and Softley set things up from the get-go in such a way that there's no ambiguity about Prot's otherworld-

ly origins (a choice that, I assume, was employed so that we could indulge in the same feeling of superiority Prot feels toward the human race). This unintentional elimination of suspense steals some of the fire that could have helped propel *K-PAX* along, as well as see us through its uninspired and tediously expository dialogue. **D**

K-PAX

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Spacey invader: Kevin Spacey is an alien with a peel in *K-PAX*

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They called him "the Moses of baseball"

Hank Greenberg documentary will make Tiger great your hero

By PAUL MATWYCHUK

Early in Aviva Kempner's absolutely wonderful *The Life and Times of Hank Greenberg* (which was singled out by several critics' groups as the best documentary of 2000 yet bypassed

Edmonton theatres before making its video debut this week), we hear legendary ballplayer Hank Greenberg himself talk about the time, soon after he was called up to the major leagues, when he was stopped by New York City policeman for a minor traffic violation. The cop asked him what his profession was, and when Greenberg told him he was a professional ballplayer, the cop took one look at his driver's license and replied, "Who in the hell ever heard of a Greenberg being a baseball player?" "Back in 1932," Greenberg says wryly, "there weren't many Greenbergs playing professional ball."

But, as Kempner vividly demonstrates, there weren't many ballplayers like Greenberg, either. There was his sheer physical stature—at 6'4", Greenberg was an absolute giant, and Kempner includes abundant

archival footage that shows him towering over American League luminaries like Babe Ruth and Lou Gehrig (his idol, even though his prowess at hitting home runs earned him more comparisons to Ruth), not to mention all of his teammates on the Detroit Tigers. And there was Greenberg's astonishing discipline and consistency at the plate—save for one season late in his career, his average never dropped below .300, and he once posted a ridiculous single-season total of 183 RBIs and 58 homers. (This in a 154-game schedule!)

Baseball, Yom and apple pie

However, what made Greenberg a hero to millions of Americans was the fact that, at a time when anti-Semitism was still prevalent in American society (especially in Detroit, home of Henry Ford and Father Coughlin), Greenberg made no secret of the fact that he was Jewish, even refusing to play on Yom Kippur. (Some nicknamed him "the Moses of baseball.")

The greatest achievement of Kempner's film is her demonstration of how Greenberg's status as a stereotype-defying Jewish sports hero served as an inspiration to Jewish kids everywhere. In fact, one of the many elderly Greenberg fans

Kempner interviews in the film says that the two events most clearly imprinted on his memory are the assassination of President Kennedy and the day Greenberg stalled at the plate and failed to beat Babe Ruth's single-season home run record. Another calls Greenberg "the most important Jew in America during the '30s." The late Walter Matthau, who eventually befriended Greenberg, tells Kempner that seeing him succeed on the diamond made him realize "I didn't have to be a presser or a cutter or a salesman in the garment district. I could be anything."

Shining through Kempner's smartly assembled mix of film clips, photos, stock footage and interviews (high praise is due to editor Marian Sears Hunter) is another, larger story—that of Jewish assimilation into American life, as well as the corresponding assimilation of American culture into Jewish life. There's a hilarious bit, for instance, where two rabbis explain the simulated baseball game (based on the letters in the margins of their prayer books) that they



Hank Greenberg was called "Hammer" long before Mr. Aaron came along.

invented when they were kids to pass the time during *shul*, and a moving scene where a fan recalls how much it meant to him to see the Detroit newspaper refer to Greenberg, after his clutch bottom-of-the-ninth grand slam won the Tigers the pennant, as "hero of heroes, champion of champions." (Kempner plays Mandy Patinkin's Yiddish version of "Take Me Out to the Ball Game" under the closing credits.)

Hank of America

There are a few celebrity interviews here, too, including attorney Alan Dershowitz, U.S. senator Carl Levin, Maury Povich, apparently every teammate of Greenberg's who's still alive—even *Law and Order* star Michael Moriarty, whose grandfather George umpired two of the key games in Greenberg's career. But the core of this terrific, warm-hearted film are the vivid, passionate, devoted memories of his fans, as well as a couple of early-'80s interviews with Greenberg himself, who speaks with pride and good humour about his athletic career and his status as a Jewish role model. Greenberg seems to have been on the right side of every significant baseball controversy you can think of (he publicly supported both Jackie Robinson and Curt Flood), and if *The Life and Times of Hank Greenberg* comes across at times as an exercise in hero worship, Kempner convinces you that the modest, hard-working "Hankus Pankus" deserves the adulation. **D**

The Life and Times of Hank Greenberg
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Featuring Walter Matthau, Alan Dershowitz, Dick Schaap and Charlie Gehringer • Now on video

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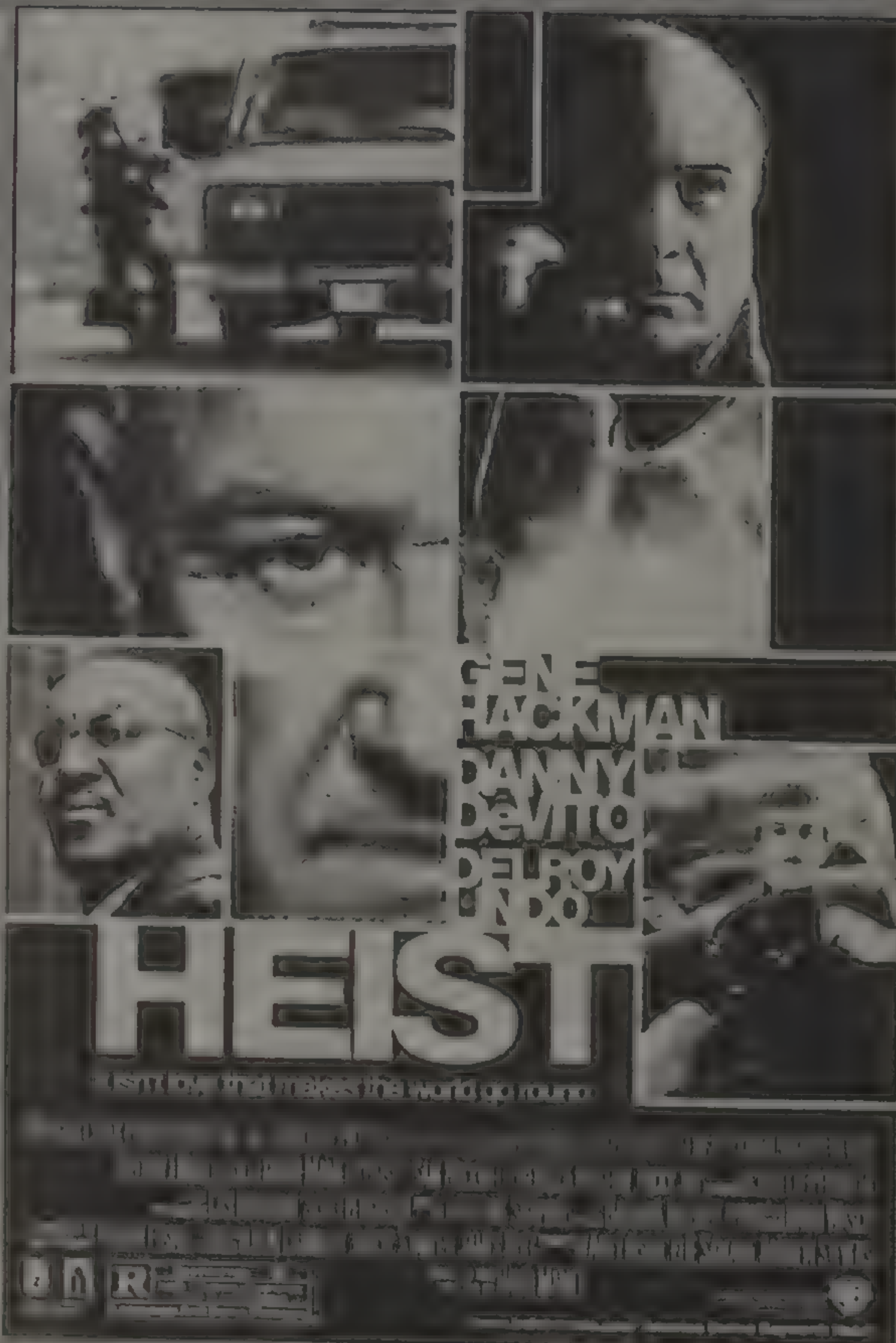
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Love in the time of arthritis

innocence is a beautiful depiction of passion among the aging

by JOSEF BRAUN

Australian writer-director Paul Cox's wonderful new film *Innocence* is truly an endangered species in our modern cinema: a romantic love story so utterly convincing, so resplendent with the breath of beautiful, ordinary life, it would break your heart if it weren't imbued with such compassion, wisdom and fortitude. Cox displays the same impressive level of insight here as in *My First Wife* (1984) and *Cactus* (1986), but what makes *Innocence* quite unique from its predecessors—if not from nearly any film I can think of—is the fact that the fated lovers at its center are mild-mannered, middle-class senior citizens, complete with gray hair (or lack thereof), liver spots, aches and pains and a deluge of life memories. It is a film about what is perhaps the last great taboo: the reawakening of love (and lust) in old age.

"Love becomes more real the closer it comes to death," confesses retired organist and music teacher Andreas Borg (Charles Tingwell), and the truth behind this sentiment becomes only clearer as *Innocence* progresses. The film begins with Andreas (in a scene that echoes the late-night phone call of Tom Waits's "Martha") writing a letter to the long-lost sweetheart of his youth Claire (Cox regular Julia Blake), who he thought moved away years ago but in fact has lived all her life in the same city as he. Claire agrees to meet him at the same train station where they parted ways several decades earlier and the two soon realize that, even though much in their lives has changed—and despite the presence of Claire's kindly husband of 45 years—their love feels as pure and undeniable as it did all those years ago.

Cox swains

Although Cox, working with cinematographer Tony Clark (*In a Savage Land*), elegantly intercuts present-day scenes between the lovers with wordless flashes of events from their past, there is no airbrushing of either their age ("These days I never look at my face without seeing the skull," Andreas says) or their abundant, blushing affection. There's nothing quaint or condescending in Cox's depiction of his elderly characters and their desire (the fact that Tingwell is a real charmer and Blake is radiantly beautiful doesn't hurt, either), and the love scenes are neither fodder for cutesy humour nor artificially steamy. Rarely is the naked human body rendered with such respect for its vulnerability and individual loveliness as it is here.

At its core, the feelings and sensations explored in *Innocence* are no dif-



ferent from those of lovers from any age group; the giddiness, the racing of pulses and the extraordinary, delightful shift in their faces when one lover catches sight of the other. And the pain of loss and betrayal is equally disquieting, awkward and uncomfortable to watch. Claire's husband is played by Blake's real-life husband, Australian TV actor Terry Norris, and their scenes of torment and denial are made all the more intense by their lack of emotional or physical restraint.

The poetry of Blake

All the performances in *Innocence* are meticulous and heartfelt without ever reading as overwrought or award-hungry (although Blake would undoubtedly garner an Oscar nomination were this film in the running). Meanwhile, Cox's repeated flashbacks are always accompanied by signifi-

cant new developments that cause subtle shifts in our perspective on the lovers' situation instead of letting us indulge in heavy-headed nostalgia.

Cox's script initially caught the interest of a Hollywood studio, and Paul Newman and Joanne Woodward were said to have been keen to star as the lovers. But while I have no doubt that Newman and Woodward would have been excellent, I have to applaud Cox for holding onto this project for himself and producing it in his own careful, intimate and idiosyncratic fashion, because this little Australian gem does something that, for all their other merits, Hollywood films almost never pull off: it arouses our deepest, innermost sentiments without making us wallow in sentimentality. Really, really lovely. ♡

Innocence

Directed by Paul Cox • Starring Julia Blake, Charles Tingwell, Terry Norris and Robert Menzies • Opens Fri, Nov 2

Exile in filmville

The current theatrical release of director Paul Cox's latest film, *Innocence*, coincides almost exactly with the video debut of an even more unconventional film he made back in 1994: the moody, lonely, beautifully photographed *Exile*, an adaptation of E.L. Grant Watson's novel *Priest Island* that, despite a few sentimental touches here and there, could fairly be called the thinking man's *Cast Away*.

The story begins in 1860 with a young, handsome New Zealand shepherd named Peter (Black Robe's Aden Young) getting dropped off on an uninhabited island, where the courts have sentenced him to spend the rest of his life as punishment for stealing a few dozen sheep. (His girlfriend's father insisted that Peter had to command a flock of 50 sheep before he would approve the marriage.) The months pass, and Peter's initial despair gives way to a stoic, embittered acceptance of his lonely existence. (In the movie's goofiest touch, Peter gets spiritual comfort from the ghost of a monk who lived on the island 300 years earlier.) Unexpectedly, however, Mary (Beth Champion), an equally lonely girl from Peter's village, rows out to the island and offers to share her life with him. Peter, who

still pines for the girl he stole the sheep for, initially resists Mary, but before long they carve out a hard-scrabble family bond within the island's harsh terrain.

Exile occasionally suffers from Cox's customary narrative pokiness, but here that slowness is balanced by a vivid evocation of time and place; the sound of waves crashing against the shore and wind rustling through the leaves is so omnipresent on the soundtrack that you come to feel subliminally almost as beaten down by the elements as Peter. But Cox's fluid editing, which connects the scenes of Peter on his island with the daily life of the village he's left behind, expresses his true theme: that even the most isolated, marginalized people on Earth are still a part of the human community.

Paul Cox's brand of small, unemphatic human dramas have made him something of a marginalized figure even on the arthouse circuit ever since his breakthrough films of the early '80s, *Lonely Hearts* and *Man of Flowers* (Norman Kaye, who appeared in both films, has a role in *Exile* as the ghostly monk.) But with the success of *Innocence*, perhaps he, like Peter, will be able to make a new connection with the wider world—and do so on his own terms. —PAUL MARSHALL

video
reVUE

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Stephen Holden, NEW YORK TIMES

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NEW THIS WEEK

FIRST-RUN MOVIES



The Cabinet of Dr. Caligari (M) Werner Krauß, Conrad Veidt and Lil Dagover star in director Robert Wiene's influential 1919 German Expressionist horror film about a somnambulist who commits crimes while under the influence of a sinister doctor. Accompanied by *Songs for Caligari*, a live musical score composed by Dave Clarke. *Zeidler Hall, The Citadel; Fri-Sun, Nov 2-4, 8pm*

Domestic Disturbance (CO, FP) John Travolta, Vince Vaughn, Teri Polo and Steve Buscemi star in *Sea of Love* director Harold Becker's thriller about a divorced father who suspects his 11-year-old son's new stepfather is not what he appears to be.



Innocence (P) Julia Blake, Charles "Bud" Tingwell and Terry Norris star in *Man of Flowers* director Paul Cox's acclaimed drama about two senior citizens, one widowed and one still married to her first husband, who rekindle the passionate love affair they shared when they were 40 years younger

Life as a House (CO) Kevin Kline, Hayden Christensen and Kristin Scott Thomas star in *At First Sight* director Irwin Winkler's tearjerker about a dying man who heals his relationship with his alienated son while fulfilling his lifelong dream of building his own house.

Mister Roberts (EFS) Henry Fonda, Jack Lemmon and James Cagney star in directors John Ford and Mervyn LeRoy's 1955 service comedy about a crew on a WWII naval supply ship chafing under the command of a dictatorial captain. *Provincial Museum Auditorium; 102 Ave & 8th St; Mon, Nov 5, 8pm*

Monsters, Inc. (CO, FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into the world all the creatures who lurk under beds and in closets call home.

The One (CO, FP) Jet Li, Carla Gugino and Delroy Lindo star in *Final Destination* director James Wong's action/sci-fi picture about a futuristic, parallel-universe-hopping criminal who discovers that he becomes more and more powerful with each alternate version of himself he kills off.



Ghost World (P) Thora Birch, Scarlett Johansson, Steve Buscemi and Illeana Douglas star in *Crumb* director Terry Zwigoff's adaptation of Daniel Clowes's graphic novel about a pair of cynical teenaged girls who gradually drift apart the summer following their graduation from high school.

Great North (SC) Martin J. Dignard and William Reeve's IMAX documentary about the harsh beauty of the northern regions of Canada and Sweden, and how those countries' indigenous peoples have adapted to life there.

Hardball (CO) Keanu Reeves, Diane Lane and D.B. Sweeney star in *Varsity Blues* director Brian Robbins's inspirational sports drama about a compulsive gambler who finds redemption when he reluctantly agrees to take over as coach of an inner-city Little League baseball team.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

Hearts in Atlantis (FP) Anthony Hopkins, Anton Yelchin, Hope Davis and David Morse star in *Snow Falling on Cedars* director Scott Hicks's adaptation of Stephen King's story "Low Men in Yellow Coats," about a fatherless boy who befriends a strange boarder in his house who believes a sinister team of mysterious men is out to get him. Screenplay by William Goldman.

The Hole (CO) Thora Birch, Desmond Harrington and Embeth Davidtz star in *The Very Thought of You* director Nick Hamm's claustrophobic suspense film about four students at a British boarding school struggling to survive after they are sealed inside an abandoned bomb shelter. Based on Guy Burt's novel *After the Hole*.



Iron Monkey (CO) Rongguang Yu, Donnie Yen and Jean Wang star in *Drunken Master* director Yuen Woo-Ping's spectacular 1993 martial arts action flick, set in 19th-century China, about a father who is forced by a corrupt governor to track down and defeat a Robin Hood-like masked bandit. In Cantonese with English subtitles.

Joy Ride (CO, FP) Paul Walker, Steve Zahn and Leellee Sobieski star in *Red Rock West* director John Dahl's road-trip thriller about two brothers who earn the wrath of a psychotic, murderous trucker as a result of a prank they play on him over a CB radio.

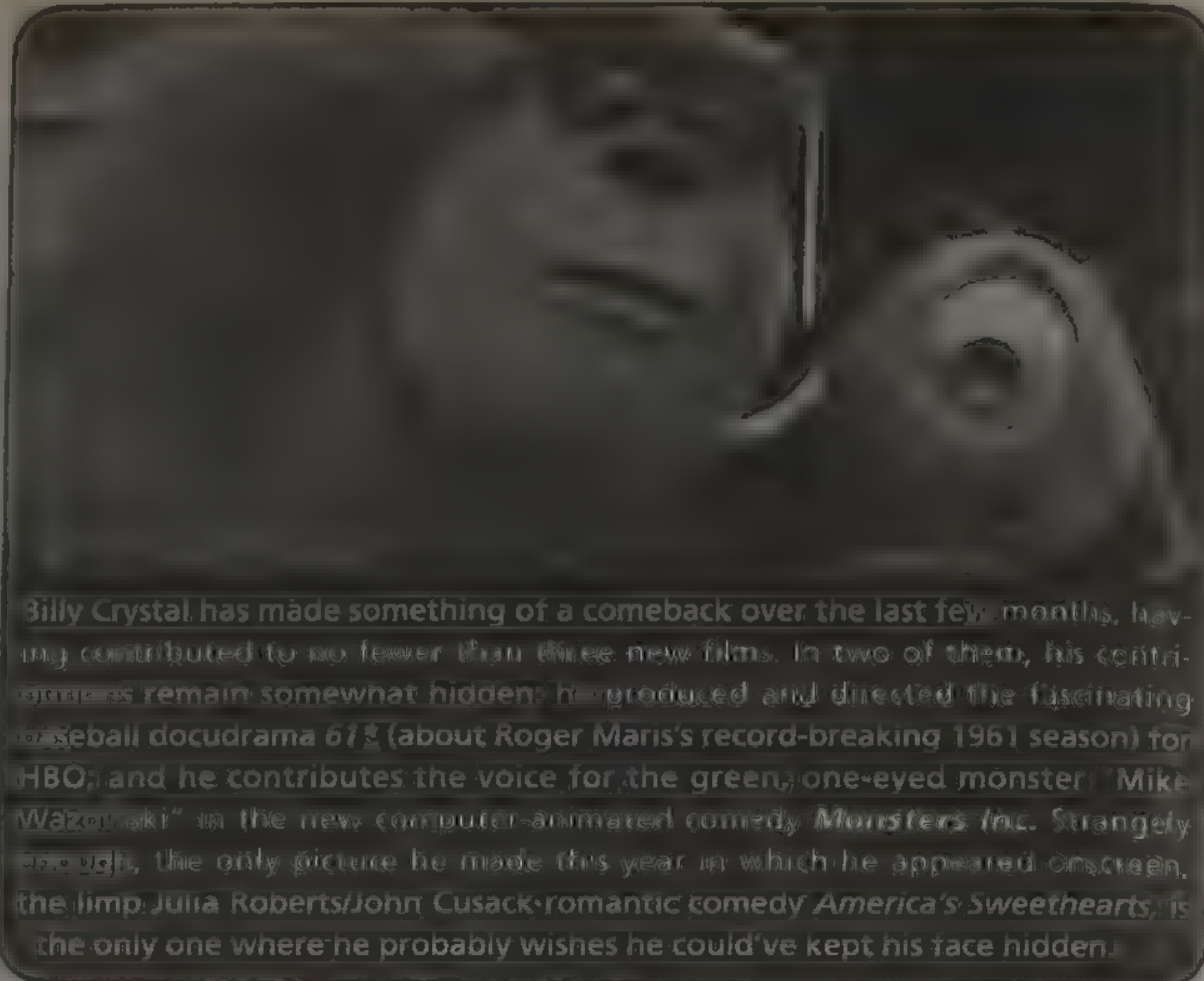
K-PAX (CO, FP, GR) Kevin Spacey, Jeff Bridges and Alfre Woodard star in *The Wings of the Dove* director Iain Softley's screen version of Gene Brewer's cult novel about a psychiatrist who begins to suspect that a mysterious new patient who claims to be an alien from outer space might be speaking the truth.

The Last Castle (CO, FP) Robert Redford, James Gandolfini, Mark Ruffalo and Delroy Lindo star in *The Contender* writer/director Rod Lurie's action drama about a wrongly court-martialed general who leads his fellow inmates in a massive revolt against a corrupt prison warden.



Last Wedding (CO) Benjamin Ratner, Frida Betrani and Molly Parker star in *Dirty* director Bruce Sweeney's blackly comic tale of infidelity and marital breakdown among a loose-knit group of self-involved Canadian thirtysomethings.

Max Keeble's Big Move (CO, FP) Alex D. Linz, Larry Miller, Robert Carradine and Nora



Billy Crystal has made something of a comeback over the last few months, having contributed to no fewer than three new films. In two of them, his contributions remain somewhat hidden: he produced and directed the fascinating baseball docudrama *67¢* (about Roger Maris's record-breaking 1961 season) for HBO; and he contributes the voice for the green, one-eyed monster "Mike Wazowski" in the new computer-animated comedy *Monsters Inc.* Strangely enough, the only picture he made this year in which he appeared onscreen, the limp Julia Roberts/John Cusack romantic comedy *America's Sweethearts*, is the only one where he probably wishes he could've kept his face hidden.

Dunn star in *Muppets in Space* director Tim Hill's children's comedy about a nerdy 7th-grader who, mistakenly believing his family is about to move out of town, spends the next school day misbehaving and telling off bullies, thinking he won't have to live with the consequences.



Mulholland Drive (CO, GA) Naomi Watts, Justin Theroux and Laura Elena Harring star in *Blue Velvet* director David Lynch's dreamlike, unclassifiable Hollywood thriller about a beautiful amnesiac and a naive aspiring starlet whose identities combine and recombine as they investigate a mysterious car crash.

On the Line (CO, FP) Lance Bass, Joey Fatone and Emmanuelle Chriqui star in director Eric Bross's teen-oriented romantic comedy about a young man who meets the girl of his dreams on the subway and then launches a desperate campaign to find her again after they abruptly part company.



The Others (FP) Nicole Kidman, Christopher Eccleston and Fionnula Flanagan star in *Open Your Eyes* director Alejandro Amenábar's spooky thriller about a woman who moves into a remote mansion with her two sickly children, only to learn that the house may be haunted.

Riding in Cars With Boys (CO, GR) Drew Barrymore, Steve Zahn and Adam Garcia star in *A League of Their Own* director Penny Marshall's serio-comic chick flick about a free-spirited teen mother who struggles to pull herself out of welfare and attend college. Based on the memoir by Beverly Donofrio.

Serendipity (CO) John Cusack, Kate Beckinsale, Jeremy Piven and Molly Shannon star in *Town and Country* director Peter Chelsom's romantic comedy about a young couple who meet, fall in love and then part company in order to test the woman's belief that if they are meant to be together, they will meet again.



Shrek (CO) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despot king to save a princess from a fire-breathing dragon.

13 Ghosts (CO, FP) Shannon Elizabeth, Matthew Lillard, Tony Shalhoub and F. Murray Abraham star in director Steve Beck's remake of the 1960 William Castle horror flick about a group of people trapped in a haunted mansion bequeathed to one of them by his late parapsychologist uncle.

Training Day (CO, FP) Denzel Washington and Ethan Hawke star in *Bait* director Antoine Fuqua's crime drama about a rookie undercover cop in Los Angeles who spends his first day on the job getting a lesson in street ethics from a flamboyant, thoroughly corrupt veteran policeman.



Zoolander (CO, FP) Ben Stiller (who also directed and co-wrote the script), Owen Wilson, Will Ferrell and Milla Jovovich star in this wacky comedy about a shallow, none-too-bright male model who becomes mixed up in a CIA plot to assassinate the president of Malaysia.

THEATRE

13 GHOSTS (18A) Gory violence throughout. THX 1:10 4:50 8:00 11:00

BANDITS (PG) THX 4:20 7:40 10:40

CHINA: THE PANDA ADVENTURE (G) IMAX 2D 1:30

CORKY ROMANO (PG) Coarse language THX 10:10

DOMESTIC DISTURBANCE (14A) THX Fri Sat Sun Mon Tue Thu 12:30 3:15 5:30 7:50 10:50 Wed 3:15 5:30 7:50 10:50

FROM HELL (18A) Gory violence, disturbing scenes THX 12:45 3:45 6:45 9:50

GREAT NORTH (G) 12:30

HAUNTED CASTLE (PG) May frighten younger children. 2:45

JOY RIDE (14A) Coarse language THX 4:40 7:20

K-PAX (PG) No passes. Coarse language THX 12:30 3:30 6:50 10:15

THE LAST CASTLE (14A) THX 12:40 6:40 9:40

MAX KEEBLE'S BIG MOVE (PG) THX 1:20

MONSTERS INC. (G) No passes THX Fri Sat Sun 12:00 12:30 1:30 2:30 4:45 4:50 6:30 7:10 7:30 9:00 9:30 9:45 Mon Tue Thu 12:30 1:30 2:30 4:45 4:50 6:30 7:10 7:30 9:00 9:30 9:45 Wed 12:00 1:30 2:30 4:45 5:00 6:30 7:10 9:00 9:30 9:45

THE ONE (14A) Violent scenes. Fri Sat Sun 12:15 2:20 4:30 7:20 9:40 Mon Wed Thu 7:20 9:40 Tue 2:20 4:30 7:20 9:40

GATEWAY 13 GHOSTS (18A) Gory violence throughout 1:10 4:15 7:10 9:35

CORKY ROMANO (PG) Coarse language. 9:15

DOMESTIC DISTURBANCE (14A) 1:00 3:30 7:00 9:25

HEARTS IN ATLANTIS (PG) Mature theme, not suitable for younger children 12:50 3:15 6:55

MONSTERS INC. (G) No passes 12:30 1:30 2:45 4:00 5:00 6:45 7:30 9:00 9:45

ON THE LINE (PG) 9:40

THE OTHERS (PG) Frightening scenes throughout 1:20 4:30 7:15

TRAINING DAY (18A) 12:40 3:45 6:50 9:20

ZOO LANDER (14A) 7:20 9:30

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WESTMOUNT 13 GHOSTS (18A) Gory violence throughout. Fri Sat Sun Tue 1:45 3:50 7:00 9:20 Mon Wed Thu 7:00 9:20

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MONSTERS INC. (G) No passes. Fri Sat Sun 12:00 2:30 4:45 7:10 9:30 Mon Wed Thu 7:10 9:30 Tue 2:30 4:45 7:10 9:30

THE ONE (14A) Violent scenes. Fri Sat Sun 12:15 2:20 4:30 7:20 9:40 Mon Wed Thu 7:20 9:40 Tue 2:20 4:30 7:20 9:40

GATEWAY 13 GHOSTS (18A) Gory violence throughout 1:10 4:15 7:10 9:35

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ON THE LINE (PG) 9:40

THE OTHERS (PG) Frightening scenes throughout 1:20 4:30 7:15

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PG

The phantom menace

Horror films don't get much more tedious than 13 Ghosts

JOSEF DRAUN

After the surprisingly superb crop of fright fare in the last few months (*Cure*, *From Hell*, *On 9*, *The Others*), what a disappointment and a bitter chore it is to see an utterly tedious piece of crap like Steve Beck's flashy-yet-drum horror flick *13 Ghosts*. An uninspired remake of William Buntin's comparatively lighthearted 1980 haunted house movie, this thing is as soaked in lousy acting, bad directing as it is in blood and brains, and is shockingly unengaging for an ultra-violent, special-effects-filled thriller that's composed almost exclusively of cliché. (If only it had all action; then it wouldn't have to be the narrative.)

Updating its source material for post-John Carpenter age, *13 Ghosts* traps a motherless family (led by patriarch Tony Shalhoub), their crackling maid (the token mouthy African-American), a misanthropic psychic and a "spiritual retriever" (a ghostbuster in reverse) in a manor-looking house of glass and steel covered from top to bottom in Latin scribbles that are meant to look a baker's dozen of ghostly inside—a structure you could think any sane people would never, very far away from. The family inherits the house from Shalhoub's estranged uncle Cyrus (F. Murray Abraham), an e-e-e-vil psychologist who wants to rule the universe or something by collecting ghosts and conjuring spells, and needs Shalhoub to sacrifice himself to complete the ancient process. Only they could have sacrificed Shalhoub's daughter, laughably por-



Curl up and die!!! Suicide Girl shadows Shannon Elizabeth in *13 Ghosts*

trayed by Shannon Elizabeth, or his irritating, death-obsessed 10-year-old son who charmingly refers to his sister as a slut.)

horror reVUE

Shalhoub dreams

I hate to admit it, but I don't even like Shalhoub in this movie. Probably most known for his memorable character on NBC's *Wings* or as the grumpy brother in Campbell Scott and Stanley Tucci's wonderful *Big Night*, Shalhoub is one of these guys who, like Luis Guzman, John Cazale or Steve Buscemi, gets labelled as "character actors" in the U.S. film industry, which basically means that they're talented, recognizable and interesting but not conventionally handsome and perhaps a little too quirky or "ethnic" to get many leading roles, particularly in big studio pictures. For this reason alone, I was quite excited to see Shalhoub get his chance on the marquee with *13 Ghosts*. Unfortunately, he appears to have contracted the same disease as many of his fellow cast members

(especially Matthew Lillard as the psychic perpetually tormented by painful, empathic brain flashes from the surrounding spirits) which renders him a screaming, squirming, grimacing, overacting annoyance.

But I'm still willing to give Shalhoub the benefit of the doubt because the material he had to work with is truly wretched, unfunny stuff. At its best (such as it is), *13 Ghosts* is a compendium of gory death scenes, highlighted by the one where a guy gets sliced in half by glass doors sharp enough to cut through bone, one half sliding to the floor before the other so we can get a good look at his innards. The ghosts all look like zombies or something out of *Hellraiser* and are scary enough, I suppose, but they only pose a real threat to the characters who are obviously expendable. All of which means there's little to fear from *13 Ghosts* other than the remote possibility of a sequel. ☹

13 Ghosts

Directed by Steve Beck • Starring Tony Shalhoub, Matthew Lillard, Shannon Elizabeth and F. Murray Abraham • Now playing

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AMERICAN PIE 2 (18A) Crude sexual content throughout. Sat/Sun 11:20 Daily 1:35 4:40 7:35 10:10 Midnight Fri/Sat only 12:25		JEEPERS CREEPERS (14A) Violent and gruesome scenes. Sat/Sun 11:25 Daily 2:00 4:55 7:50 10:15 Midnight Fri/Sat only 12:20	
SUMMER CATCH (PG) Sexual content, coarse language. Sat/Sun 11:10 Daily 1:30 4:10 7:05 9:25 Midnight Fri/Sat only 11:55		PLANET OF THE APES (PG) Frightening scenes. Sat/Sun 11:15 Daily 1:40 4:30 7:20 10:00 Midnight Fri/Sat only 12:30	
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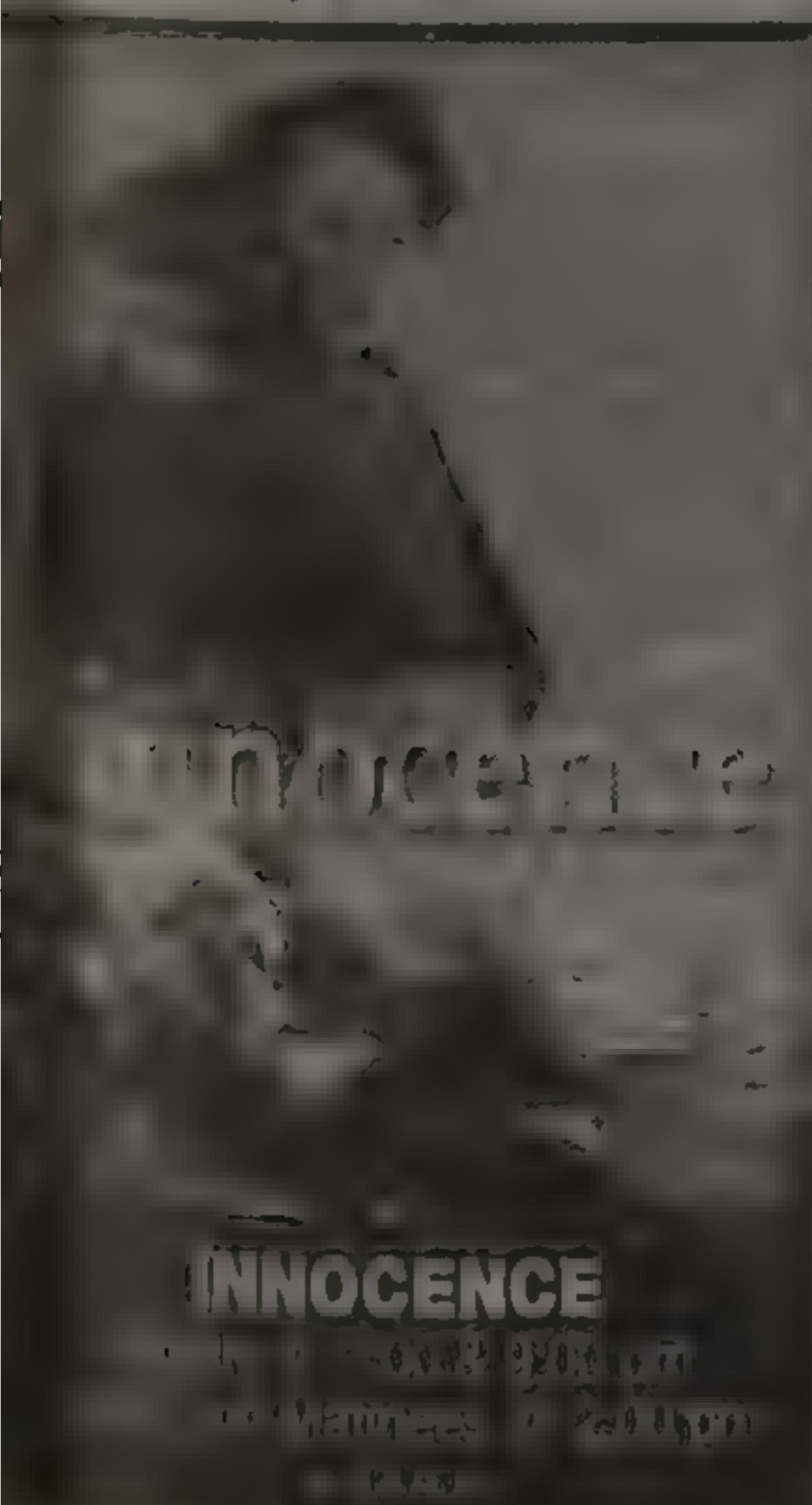
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Buckmaster's not lacklustre

So says *On the Banks of the Nut* creator Stewart Lemoine

By PAUL MATWYCHUK

In Stewart Lemoine's *On the Banks of the Nut*, a play where Josh Dean plays "Pinkerton Sprague," Jeff Haslam plays "Ingo Flussveld," Leona Brausen plays "Sylvia Partridge" and Davina Stewart plays "Vivien Phlox," Briana Buckmaster has the distinction—perhaps unique in Lemoine's entire oeuvre—of being an actor whose real name is more unlikely than that of her character. Buckmaster plays Norine Cuthbert, a go-getting temp (an "Inkwell Girl," she proudly proclaims) newly assigned to the Official Talent Office for the state of Wisconsin. "How 'bout that name?" enthuses Lemoine, who shaped the lead role in his frothy new comedy for this memorably named newcomer to the Edmonton stage and who probably wishes he had concocted that monicker himself.

In fact, all the credit must go to Buckmaster's parents—but Lemoine can pride himself on having singled her out from last year's graduating

class of theatre students at Grant MacEwan. Lemoine wrote and directed a new play, the epic *Orlando Unhinged*, for the students and, perhaps seeing great achievements lying ahead of her, cast Buckmaster in the role of Bradamante, whom Lemoine describes as "a medieval lady who goes forth dressed as a man, successfully takes on an Amazon tribe and an evil enchantress, and then visits the moon," which, you have to admit, sure sounds like one hell of an attention-

getting role.

"You meet certain people along the way," he says, "and you just open the car door and say, 'Okay, come on in. We're going.' She had a really nice, sassy quality... You can usually spot [Lemoine "types"] and I think audiences can spot them too. People mentioned to me at the time of *Orlando* that she really seemed to be one for me. She had a great verbal acuity and a certain upfront boldness—a strength, but also a good-humoured quality... All I had to say to her was, 'Here's a video copy of *His Girl Friday*.' And she took it home and the next day, it was as if she had totally absorbed it."

B'gosh!

In *On the Banks of the Nut*, Buckmaster's character accompanies her tal-

ent agent boss from his sheltered headquarters in Oshkosh (city councillor Michael Phair's home town, as a startled Lemoine found out after completing the script) to the sparsely populated resort town Nut River in search of Wisconsinites with hidden abilities they can then develop and showcase to the world. In a plot thread Lemoine says was inspired by, of all things, Henry James's novel *The Bostonians*, the pair believe they've found just what they're looking for in a silver-tongued fellow tourist, but their task is complicated by the presence of a lovesick posthorn player whose solo during a performance of Mahler's Third Symphony has caused a neurotic Nut River innkeeper to fall in love with him.

As in Lemoine's earlier play *Evelyn Strange*, *On the Banks of the Nut* features characters who undergo enormous, soul-transforming experiences while sitting in concert halls. "Well," he says, "I like to depict a world where these kinds of experiences are possible. But here, I was more thinking how this Mahler symphony has this one solo for a posthorn player, this very obscure instrument—it's sort of a precursor of the French horn, almost like an alphorn. And I wondered, what does the posthorn player do the rest of his life? It seems he just gets to be in performances of that symphony once every so often, and yet it's a really



Stewart Lemoine takes a position on *The Banks of the Nut*.

interesting, very exposed 12 minutes of music he gets to play."

Manning Preston

Lemoine seems to be a much more egalitarian orchestrator; when he cites Preston Sturges as one of his favourite writers, I'm struck by the way both Lemoine and Sturges have built up similarly reliable and close-knit repertory companies of actors (William Frawley and Franklin Pangborn for Sturges; Jeff Haslam, Davina Stewart and Leona Brausen for

Lemoine) that both writer/director delight in combining and recombining from project to project. "It's like planning a party," Lemoine says. "But I think vivid supporting characters are always an asset, and it's interesting here to have younger actors like Briana and Josh Dean be the ones to go on the adventure and have them meet these quite distinct fabulous people along the way." ☐

On the Banks of the Nut
Varscona Theatre • Nov 1-17 • Tickets
la Quindicina • 433-3399 (box #2)

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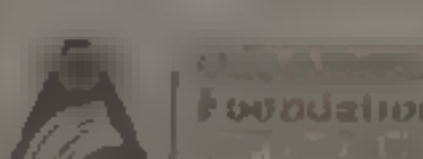
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THEATRENOTES

By PAUL MATWYCHUK

Pulp fiction

Blood Oranges • Stanley A. Milner
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a way, *Blood Oranges* is the ultimate expression of one of playwright Trevor Schmidt's favourite themes—a theme that perhaps only a writer as prolific as Schmidt could be this preoccupied by. Just like in *Dainty on the Perils of White Slavery* and *Treatment*, Schmidt's characters behave as though the only way to work through a traumatic incident from their past (especially if they've repressed most of the details) is to write a play about it and then act it all out.

The crew of rude mechanicals in *Blood Oranges* consists of a trio of untrustworthy upper-class Londoners from the late 19th century. They're the three prime suspects in a real-life mur-

der case: the mysterious poisoning, in 1876, of a prominent attorney bearing the theatre-friendly name of Charles Bravo. Our rogues' gallery consists of Florence (April Banigan), who possesses a potent combination of youth, good looks, a promiscuous nature and an independent fortune of her own; Dr. Gully (David Mann), the aging, blusterous physician with whom Florence is having an affair; and Mrs. Cox (Coralie Cairns), ostensibly Florence's Nurse Diesel-like companion but whose relationship with the pretty young Mrs. Bravo may go deeper than that title indicates.

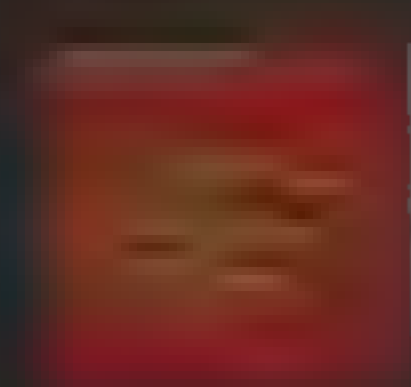
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Another opening, another show

Jann Arden brings down-to-earth attitude to *Vagina Monologues*

By PAUL MATWYCHUK

Seldom have I felt as much trepidation about doing an interview as I did while preparing to talk to Calgary singer Jann Arden, who is coming to Edmonton this week with New York actors Tracey A. Leigh and Amy Love to perform Eve Ensler's

theatrical phenomenon *The Vagina Monologues*. It wasn't that I was intimidated by Arden; I simply had never had to interview someone about a play that I disliked as much as this one. I say that with some hesitation, knowing full well the amazing popularity of Ensler's show and the extent to which female audiences all over North America have found it moving, exhilarating and empowering.

Maybe, as a man, I'm unable to appreciate much of what Ensler's play is saying. Still, almost everything about it annoys me: the stale, corny jokes about tampons and the stirrups in the obstetrician's office ("You just know they must have been designed by a man!"); the juvenile whimsy with which Ensler asks women what their vaginas would say if they could

talk or wear if they could get dressed up; the dubious statement at the beginning of the play that some of the monologues are taken verbatim from Ensler's interviews while some are completely made up; the way Ensler props up the importance of the various monologues with self-inflating introductions explaining who each one was "written for"; the lazy, imprecise, would-be lyrical "poetry" of Ensler's more serious pieces, including the much-praised "My

Vagina Was My Village." Even the published version of the play bugged me, in that fully one third of

it consists of letters and essays insisting how wonderful it is. Well, I don't. I'm in the minority, but I think it's a bad play.

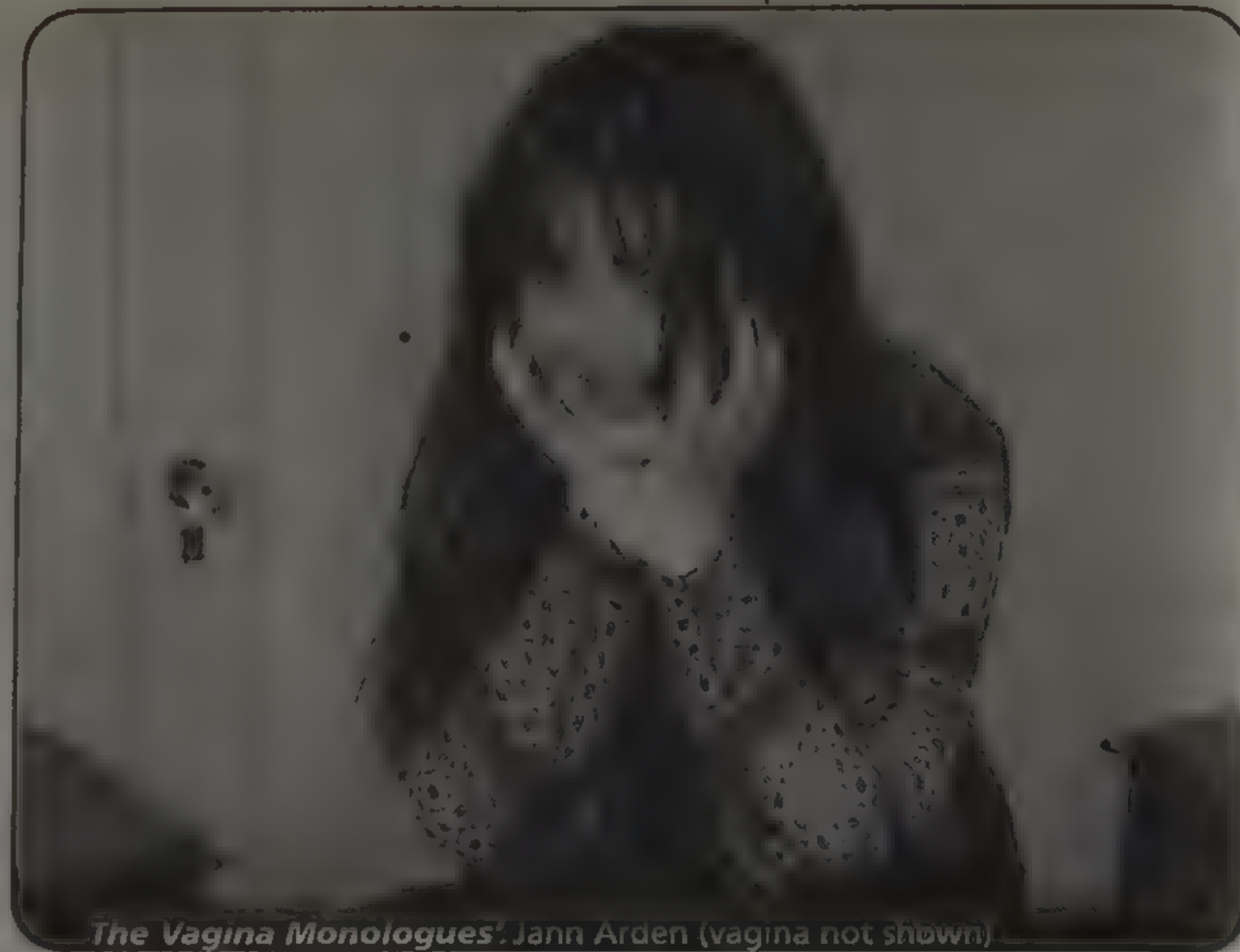
Arden admirer

But I've got to tell you, Jann Arden is a wonderful interviewee; funny, boisterous, enthusiastic—and while her opinion of *The Vagina Monologues*, obviously, is much more favourable than mine, she happily acknowledges some of its shortcomings without my even prompting her. "It's an interesting show," she says. "It is what it is. It's funny, it's thought-provoking. But I think it's nearing its end, which is why I think it's important to see it now. I think Eve did what she set out to do and ruffled a few feathers, but the world

is moving on. It's rolling down the other side of the hill now; the note has long since faded. In fact, I hope Eve has the sense to pull the plug on it soon." (Arden even admits she doesn't care for the show's "What would your vagina wear?" questionnaire segments—"That's the kooky part of Eve Ensler," she says. "Those are like Barbara Walters on steroids, those kinds of questions.")

I ask Arden about one of the show's most controversial segments, a piece called "The Little Coochi Snorcher That Could," which tells the story of an abused, downtrodden 16-year-old black girl whose ability to love herself is restored after she is seduced by a 24-year-old lesbian who lives in her neighbourhood. Some have criticized the piece for its romanticized depiction of a relationship that would seem very questionable if the sexes of either party were reversed, but Arden refuses to wade into the debate.

"You just cannot please everybody," she says. "Art is meant to provoke. I couldn't care less if you sleep with someone who's 50 years older than you or 20 years younger. Every situation has things that are going to be problematic, and this is a beautiful story the way it's written. It fully explains how voluntary it was... and a lot of the details go against the popular opinion of how horrendous [the specific situation Ensler depicts] is. And I could give a shit what people think about it—



The Vagina Monologues: Jann Arden (vagina not shown)

when you point a finger at someone, you've got four fingers pointing back at yourself."

Bad word of mouth

And what about accusations that the play is exclusionary when it comes to the men in the audience? "I don't know," Arden says. "I don't see that, standing in front of 1,500 people every night. I think men have a riot at it. And the show is not derogatory to men at all; it really involves them. The ones who have a problem with it are the ones who are afraid, the ones who wouldn't

go anyway, so the next best thing for them to do is to criticize it."

Well... maybe. In any case, there's no criticizing the fact that proceeds raised from the Edmonton run of the show will go to benefit the Edmonton Women's Shelter and the East Africa Material Newborn Aid Society, and compared to the good work both organizations do, any reservations I might have over the quality of the play do seem a little beside the point. ☺

The Vagina Monologues
Myer Horowitz Theatre • Nov 6-11 •
TicketMaster: 451-1800

The keyboard jungle

Multi User Dungeon writer Trina Davies plays in the MUD

By PAUL MATWYCHUK

"It starts off in this room that you have to get out of, and I couldn't get out of

the room!" says actress Sharla Matkin. She's describing her first experience playing an online text-based

role-playing game, one of the dozens of MUDs, MUCKs and MOOs currently scattered across the Internet, meeting places for thousands upon thousands of players ranging from the mildly curious to the stone-cold obsessed—as well as a few like Matkin, who find themselves hopelessly stumped as soon as they start playing. "I typed in, 'Open door,'" she says, "and it said the door was locked. 'Look for a key,' there is no key. 'Bang down the door,' you can't. So I was in the library yelling at the computer—you know, 'How do I get out of here?!?'"

In Trina Davies's new play *Multi User Dungeon*, however, Matkin's character, a bored young woman named Kylie, gets sucked very deeply indeed into the fantasy world that exists just beyond her computer screen. And Kylie's experience is hardly unique, according to Davies

"The appeal isn't so much in the chance to lose yourself in fantasy," she says, "as it is the method of communication. What's happening is that they're bored or lonely or they have trouble making a connection in real life that's causing them to look for that connection in another way... That instant connection is what interested me in the

MUD world. The people really feel an instant intimacy—they feel like they know someone inside-out,

and yet they could walk by them on the street and have no idea they just passed the very person they believed they were in love with or had a deep connection with. [The MUD environment] provides them with a community where they feel everybody loves them. They log on and it doesn't matter what they did wrong that day; it all gets thrown away."

You may now type in that you're kissing the bride

Whatever you think of people who spend hours every day hunched over their computers, exploring a fantasy world of warriors and monsters, the sheer, obsessive detail of these online environments is a tribute to the most demented extremes of human ingenuity. The basic geographical layout of these worlds has been painstakingly mapped out, of

course, but it doesn't end there; MUDs have their own code of behaviour, their own social hierarchy, their own alternate language. And of course, the people who venture inside get to reinvent themselves as entirely different people who form alliances, forge friendships, have "sex" and even enter into relationships so intimate that it's not unknown for gamers to get "virtually married."

Naturally, this ability to adopt a new, more emotionally satisfying personality is a large part of the appeal of a MUD. "A person's character is determined by their impulses and the filters they put on those impulses," says the show's director, Clinton Carew. "When you're in an online environment, you can remove the filters and be left with just the impulses. A lot of people have very good, heroic impulses but their filter is that they're timid or they don't like the way they look. Is it their true self that emerges online? I think it's more the person they could be if they could get over themselves. But the filter is as much a part of you as the impulse."

Role-playing game

In *Multi User Dungeon*, Davies and Carew have cast two actors in each of three key roles—one to play the character in real life and a second to play their fantasy-world equivalent. (Kelly



Keystroke victims: Aaron Talbot and Kelly Nightingale in *Multi User Dungeon*

Nightingale plays Matkin's Amazonian alter ego, while Aaron Talbot and Patrick Howarth do the same for Chris Postle and Kris Loranger.) The show has nine actors in the cast, but it would be a huge undertaking even without the double-casting; there are 13 people in the crew alone, including various choreographers, musicians and video technicians.

"When I started to write it," Davies says, "I kept censoring myself, saying, 'This is impossible! I can't do this! What am I doing? I'm wasting my time!' But luckily I had people like Clinton who told me not to worry about the size of it or how it was going to be staged; he told me, 'Just write it and we'll figure out how to do it.'"

"When we would talk to other directors about the show," Carew says, "we would get a little frustrated because they'd be afraid of all the extra elements. They'd want to single-cast it instead of double-cast it because they'd say you could never get a cast of nine together. But I think it's important, every once in a while, to write the story you want to write. And as theatre artists, our job is to have the imagination to find a way of doing it. Our attitude was, 'Hmm—this seems like a really hard thing to do. Okay, how do we do it?'" ☺

Multi User Dungeon
Catalyst Theatre • Nov 1-10 •
Bad Dream Theatre •
420-1757 (TIX on the Square)

It takes Tattoo to tango

Holy Body Tattoo turns intimate with tango-influenced *Circa*

BY JOSEF BRAUN

My experience of seeing the Holy Body Tattoo's *Our Brief Eternity* a

few years back was kind of like what I had always wanted but have so rarely (found) a rock concert to be: punishingly visceral and larger than life, undeniably immediate yet intellectually mind-blowing. Choreographer/dancers Noam Gagnon and Dana Gingras had, as their collective moniker suggests, left their distinctive mark upon me.

However, their new work, *Circa* (a "celebration of the sensual forces of submission and control" that incorporates elements of tango and cabaret), sounds in some ways like the polar opposite of the monolithic abstract menace of *OBE*. When I spoke with Gagnon and Gingras (via a tag-team early Sunday morning phone call from Europe), they had just performed *Circa* at the prestigious Pina Bausch Festival in Germany—with Bausch herself in attendance—and were giddily soaking up as much of the heady atmosphere as they could before their return to Canada.

Vue Weekly: *Our Brief Eternity* worked with concepts of a vast scale and magnitude, with gestures representing movements larger than individuals, and the sensory assault of the audio-visual components seemed equally expansive and kind of ominous. *Circa*, however, sounds like a more intimate, earthy experience—even carnal.

Noam Gagnon: Yes, I agree very much; *Circa* was the result of our thirst for a theme based more in the body and in relationships and intimacy, to work within the realm of surrender and abandonment instead of the intense resisting and pushing of *OBE*.

VW: So tango must have seemed a natural choice to explore that realm.

NG: Tango is a metaphor for dynamics in relationships of submission and power, and we use it metaphorically as opposed to wanting to present ourselves as real tango dancers. We've tried to pare down its essence, to build an interpretation of what tango means to us. It also allowed us a new way to move through space that's very different from *OBE*. We stand up this time. [Laughs.]

VW: I had a difficult time standing up after *OBE*; I felt virtually nailed to my seat by its exhaustive physical intensity and awesome visual power. Yet I would say your choreography shines away from the grandiose level of spectacle and artifice of [La La La Human Steps'] Edouard Lock's work, from I imagine you must inevitably receive comparisons to—particularly

abroad with him being such a renowned Canadian.

NG: Yes, the way we try to leave a real physical impact could certainly be compared to his work, but I think we differ in that we're more interested in exposing the cracks or the flaws of the human condition with compassion.

VW: Part of what makes a HBT show an exciting event is your choice of collaborators.

What can you tell me about the involvement of the Tiger Lillies and William Morrison?

Dana Gingras: Well, Bill was involved in *OBE*, of course, and this time we wanted to create a sense of nostalgia and romanticism through the film component, so he ran around Paris for two weeks with a Bolex camera and filmed all this amazing footage of everyday Parisians in the streets, so it's like Paris is a character in *Circa*. He also filmed our tango class, which people mistake for stock footage because he's made it look antiquated. In terms of music, we wanted to work with more acoustically-based sounds this time, so we commissioned the Tiger Lillies and they gave us these songs, some of which are actually standards, like "Send in the Clowns" and "I Could Have Danced All Night." So we're working with a lyrical layer that's very new to us. As well, [Dirty Three's] Warren Ellis contributed three violin tracks and Steve Severin contributed two electronic tracks and then produced all the music so that the quality of sound would be unified.

VW: Your work seems particularly conceptual in approach. I wonder how much thinking occurs before you even begin physical exploration.

DG: We think a lot, actually. It's about trying to create a specific world, with specific moods and colours to evoke specific feelings. We gather materials and start to design layers. We looked at photos of Paris from the '50s and that was the beginning of one layer; we listened to the Tiger Lillies and that was another. It's about seeking out different elements, bringing them together and allowing them to riff off each other, so the choreography becomes part of a conversation between all these elements. And then with time the piece becomes more elastic, more alive. It strengthens and deepens the more we perform it.

VW: So what is it about your partnership has supported all this harmonious creativity for the last decade?

DG: I think it's a kinship, being able to play with someone—it's like having a playmate. There's something magical about a shared physical and creative sensibility, and fortunately it seems we can create these worlds together. ☺

Circa

Choreographed and performed by the Holy Body Tattoo • John L. Haar Theatre • Fri-Sat, Nov 2-3 • Presented by Brian Webb Dance Company • 497-4416



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WARNING: MATURE CONTENT

David Storch wins the Irish sweepstakes

Actor/director refuses to pretty up *The Beauty Queen of Leenane*

By PAUL MATWYCHUK

David Storch, the director of the Citadel's upcoming production of Martin McDonagh's acclaimed Irish melodrama *The Beauty Queen of Leenane*, began work on the show back in March. Over the summer, he acted in J.M. Synge's *The Playboy of the Western World* in Halifax; and in a few months he'll be acting in another McDonagh play, *The Lonesome West*. "I started working on plays set in Ireland in March and I'll finish up in February," he says, "so it's almost a year of Irish stuff. Which is great; they're all great plays.... I got to go to Ireland for about a week in August and I didn't realize it at the time, but as I was flying home I thought my secret motive for going was that I'm an Edmonton boy doing three Irish plays and feeling on some level, being a New World person, insecure about the Old World."

Storch's view of Ireland is considerably rosier than the one McDonagh provides in *Beauty*

Queen, which revolves around the twisted relationship between two women sharing a shabby rural cottage in a remote corner of Galway County. There's Maureen, a plain, sexually frustrated 40-year-old woman with a shadowy history of mental illness, and Mag, the monstrous, demanding, constantly complaining mother she is forced to take care of. The two women's petty little power games take on a more horrifying dimension, however, when Maureen gets the opportunity to leave the tiny town of Leenane and go off to live with a kindly local man.

"I sometimes say that Martin McDonagh's a little shit," Storch says—but not without affection. "I think he picked *Leenane* for very smarty-pants reasons. It's an idyllic, beautiful little place. People come there to fish; it's so peaceful and quiet, the people are so nice and kind... you can't get over it. And I think it appealed to him on some level to say to himself, 'What if I made this the murder and suicide capital of the western world?'" (Storch also expresses his doubts about the youthful McDonagh's oft-repeated claim that he had seen virtually no live theatre at all before he began writing plays himself. "It's possibly true, but I think it's bullshit," Storch says in a forgiving, "Hey, everybody's got to promote

himself somehow" tone of voice, "especially when you look at the debt he owes to Synge.")

Here's that rainy day

Still, Storch says McDonagh's portrait of the region is accurate in several other important respects. "It is very small, very isolated," he says. "The population is 50. [One character] says, 'You can't kick a cow in Connemara without some bastard holding a grudge for 20 years.' Anyone who's had experience living in a small town will recognize that feeling, of loving the place but wanting to get out." (And when McDonagh constantly mentions in his stage directions that outside it's raining heavily, he's not kidding. "Connemara is the rainiest part of Ireland," Storch says. "They have 300 days of rain a year, nine and a half feet of rain a year. I think that's more rain than Vancouver gets.")

To help capture the play's damp, claustrophobic atmosphere, the play will be staged in the intimate confines of the Citadel's Rice Theatre—where another play depicting a funny/appalling family meltdown, *Betty's Summer Vacation*, was staged last season. "Because it's a popular play," Storch says, "it's typically programmed in a larger space. I think it was very wise and brave of the Citadel to put it in the Rice. There are fewer seats to sell, but it also

means the show has the potential to pack a much larger punch—the relationship between actor and audience is that much more intense."

Extra relish

In this respect, Storch echoes the words of Jim DeFelice when I talked to him earlier this season about directing another recent Irish stage sensation, Conor McPheron's *The Weir*, a play he strongly felt benefits enormously from being performed in a smaller theatre. Indeed, Storch talks with the quiet confidence of a director who knows he's got his hands on material so intense audiences will probably find it hard to shake off. When I ask him if any part of him shies away from the violence that erupts in the play or if in fact he

relishes it, he coolly responds, "No, I don't shy away from it. And yes, I relish it." ☐

The Beauty Queen of Leenane
Rice Theatre, The Citadel • Nov 3-Dec 9 (opening night: Nov 8) • 425-1820



King of Queen: David Storch directs *The Beauty Queen of Leenane*.

Theatre Notes

Continued from page 46

In real life, not enough evidence could be gathered to put any one of the three on trial for Bravo's murder and the case remains unsolved to this very day. But it's Schmidt's conceit that, thanks to the intervention of some unknown, hazily motivated cosmic force, Florence, Gully and Cox never died—that in fact they are alive to this very day and meet every so often to don period costumes and re-enact the events that led up to Bravo's murder, all in the hope that the guilty party will confess and enable them to "move on." However, the actual crime occurred so long ago that none of the three can remember anymore exactly what happened that fateful night—or, indeed, if they're even the murderer.

Northern Light Theatre, as part of their effort to tie this play in with their spooky, Halloween-themed Carnival of Souls festival, insists on billing *Blood Oranges* as a "horror play," but I think Schmidt is much more interested in exploring the human mind's ability to repress guilty memories than he is in curdling anybody's blood or even telling a juicy, violent crime story. However, I think his approach to this material may be too fancy and bloodless for its own good. Even if you find it plausible that the characters would believe repeatedly acting out a script based on Bravo's murder—a script, I might add, that was written by Mrs. Cox herself, who can hardly be expected to be objective—will eventually expose the actual killer, this conceit is a distraction from what ought to be the heart of the play. (It raises all

sorts of art-versus-life questions that only muddy the more pressing theme of who's truly innocent and who's merely convinced themselves that they are.)

Are the characters just following the script or are they hiding their own guilt? Do they remember what they did the night Bravo died or are they making up an all-new story? Is Frank Zotter's character, who mysteriously appears at the end of the first act claiming to be Charles Bravo, telling the truth, or is he just a new actor? And if he's an actor, who hired him? With so many essential questions about what's going on in practically every scene left vague or ambiguous, there's a certain lack of tension in watching the characters make alliances, double-cross their partners or blurt out long-hidden secrets. The play contains a lot of intrigue, but you never get the feeling that it's all building up to anything; Schmidt has consciously designed his script to be a mystery with no clues, just red herrings. It's not that I necessarily wanted him to provide one big unambiguous explanation as to whodunit; I just wanted to feel more of a stake in the characters so that I'd care.

The most evocative thing about the play is the unusual production design by Del Surjik (lighting) and new-to-Edmonton Nebraska emigré C.M. Zuby (set). Zuby has placed jagged shards of mirror in strategic positions all around the stage; you're constantly seeing two or three reflections of the characters as they play their parts, a neat comment on their elusive personalities. And Surjik's painterly lighting, which bathes the actors' faces in rich shades of red, blue and green, adds to the play's unreal atmosphere. At times, though, the atmosphere is too

unreal; it's never explained how, at a key moment, a one-way mirror suddenly operates in the opposite direction that it did in a previous scene.

Vienna calling

My only knowledge of modern Viennese theatre consists of that scene from *Before Sunrise* where a pair of eager-to-please actors try to convince Ethan Hawke and Julie Delpy to come see the play they're performing that night. (As I recall, one of them was playing a cow. It sounded like a lot of fun.)

Perhaps Rapid Fire Theatre artistic director Jacob Banigan can fill me in on the stage of Vienna stagecraft after he and Atomic Improv's Donovan Workun return from that city on November 3. They're heading to the land of schnitzel and sausage today (Thursday) to take part in Moment!, which is billed as Vienna's first-ever intentional improv festival. It's only the latest in a series of trips to improv festivals and competitions Banigan and his Theatresports/Chimprov cohorts have been making across North America and Europe, and their successful performances in locations as far-flung as Florida, Germany and, er, Manitoba have helped establish Edmonton as a hotbed in the world improv scene. (Banigan's field trips have also helped keep Theatresports and Chimprov fresh, thanks to the new improv games he learns from performers in other cities and then introduces into the Edmonton rotation.)

It's unknown whether Banigan and Workun's rudimentary knowledge of German will alienate their audiences, but no doubt they'll find a way of making them laugh. ☐

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Regarding Henrik

An Enemy of the People's tale of tainted water doesn't flow

By PAUL MATWYCHUK

I usually never refer to other critics' remarks about a given play in my own reviews, but in the case of the production of Henrik Ibsen's *An Enemy of the People* currently playing at the Citadel's Maclab Theatre, I'm making an exception—mainly because there's a remark in Liz Nicholls's review of the show in last Saturday's *Edmonton Journal* that's so compelling I couldn't leave it out. It's basically a thumbs-up review, full of praise for Tom Rooney's lead performance as the naïve crusader Dr. Peter

Stockmann (who discovers the water in the local spa is contaminated and gets turned into the town pariah for his trouble) and for Canadian playwright David Young's new adaptation of Ibsen's original text. But late in the review, Nicholls gives the game away: "I don't think," she admits, "you could say the evening is gripping."

That's a pretty big fault to bury in your second-to-last paragraph, especially when it comes to a play that—for all its slightly old-fashioned pacing—is as full of juicy ironies and shrewdly drawn supporting characters as this one is. *An Enemy of the People* has the form of one of those "hard-hitting" Hollywood movies about underdogs battling back against the corrupt establishment that earn Oscar nominations for Sissy Spacek and Jane Fonda, but in fact the material is a

lot richer and trickier than that; where most Hollywood entries in the genre, for instance, depict the gradual education of their heroes as to the wicked way the world works (and their eventual triumph over it), *An Enemy of the People's* Stockmann is such an innocent at heart that he seems incapable of absorbing the fact that in the real world, many people are perfectly content to go on acting immorally so long as it's the most convenient thing to do.

The lost cords

This production, however, feels more dutiful than vibrant. Peter Froehlich's supporting turn as Aslaksen, the spineless printer who spends the whole play urging the other characters to behave with "moderation," has received a lot of well-earned praise, but Aslaksen is one of the least interesting figures in



Water scorcher: Tom Rooney is the under-doc in *An Enemy of the People*.

the play—as fine as Froehlich is, this is still a one-joke character who by rights shouldn't be emerging as the most memorable one in the gallery. The scenes between Stockmann and his brother Peter (John Wright), the town mayor, are some of the best in the play, but that extra layer of brotherly animosity that underlies their debates over what to do about the spa is missing. And while Steve Pirot gets to wear the snappiest-looking green corduroy suit this side of Jason Schwartzman in *Rushmore*, he can't overcome having been miscast as Hovstad, the untrustworthy editor of the local "radical" newspaper.

Rooney's central performance doesn't quite make the show worth the ticket price, but it's definitely the most interesting thing about it. He brings out Stockmann's more childlike qualities in the first half of the show (the high-spirited, somewhat immature pleasure he takes in own intelli-

gence; his blind faith in the goodwill of the town leaders; his relentless optimism in the face of every setback) in a way that pays off handsomely in the big town meeting scene later on when Stockmann, frustrated by the town's refusal to listen to his speech, launches into a tantrum-like tirade so wildly undiplomatic that it turns him into a social leper literally overnight. When Rooney's Stockmann proclaims, "The minority is always right!" he lets you see the arrogance (however justified) that lurks just beneath Stockmann's love of the "common man". By the end of the play, he even seems to take a sullen pride in being a complete outcast—as the smallest minority in town, no one can ever be righter than him. And as a critic, that's an attitude I'm intimately familiar with. ☐

An Enemy of the People
Maclab Theatre, The Citadel •
To Nov 11 • 425-1820

The book of Daniela

Sadistic Sodero creates punishing piece for Festival of New Works

By ALEXANDRA ROMANOW

Daniela Sodero is happy. With her wedding only two weeks away and her first choreographed work for Alberta Ballet hitting the boards of the Jube this weekend, Sodero is remarkably calm. No hints of an angst-ridden artist here, just a woman who has found her stride after making the sometimes traumatic leap from the world of a ballet company into the often unforgiving "real" world.

A born and bred Calgarian, Sodero was a poster girl of sorts for the Alberta Ballet—here was a dancer who, after graduating from the Alberta Ballet School, was accepted as an apprentice in 1991 and then elevated to full-member status two years later. She lived the dream of every little girl by dancing the role of the Sugar Plum Fairy in *The Nutcracker* after countless childhood Christmas seasons spent as a Party Child or a Mouse. Sodero was proof that Alberta could produce quality dancers who could find work in their own backyard. Life was good.

Then Alberta Ballet's longtime artistic director Ali Pourfarrokh decided to move on. Enter Mikko Nissinen, who reshaped the company to fit his own vision and began a vigorous "housecleaning" which saw only a couple of dancers remaining from Pourfarrokh's reign. In 1999, Sodero found herself exiting stage left and beginning a new career as a freelance dancer, teacher and choreographer.

"It was hard at first to make that transition," she admits. "I'd been with Alberta Ballet for eight years,

but looking back now I've been able to do so many different things that I couldn't have done before."

One of those things is expanding into the world of contemporary dance with performances with Decidedly Jazz Danceworks and the group at the University of Calgary. "There's a good group in town and when they want to put on a show and need dancers, they call upon me," Sodero explains. "I miss performing regularly but I don't miss the thousands of pliés I'd do everyday as a ballerina. My body wants to try other things. I like being on the other end and not being told what to do but telling others what to do. I really enjoy the creative process."

Baby steps?

Bitten by the choreography bug at a young age, the six-year-old Sodero would round up her little dancing friends into her playroom, create dances for them and then show them to her captive audience, her parents. By the age of 16, she was creating pieces for her dance school's year-end shows. It wasn't long afterward that she was being featured in Alberta Ballet's Choreographic Workshop series, where company dancers would present their own creations in an informal setting. Alberta Ballet expanded the Workshops last year to become the *Festival of New Works*, part of the company's regular season at the Jubilee.

Invited by Nissinen to create a work for this year's Festival, Sodero



Daniela Sodero's "Red Diffusion"

was both flattered and thrilled to have the opportunity. Deciding to take her dance into different territory, Sodero created the dynamic "Red Diffusion," a demanding work for three couples set to the beat of the electronic band Groove Armada. *Swan Lake* this ain't.

"I wanted to show off the athleticism and strength of the dancers," states Sodero. "As a ballet dancer, it's our job to make everything look effortless. I wanted to remind audiences that dancers are athletes and that, while they may be ballet dancers, they can do other things. It's a really physical piece without any storyline or emotional content—just hardcore dancing. Opening night I was sitting in the audience thinking, 'Man, I'm glad I'm not dancing this,' because it's a really challenging piece. But loads of fun." ☐

Festival of New Works

Presented by Alberta Ballet • Jubilee
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By ROCKIE GARDINER

PISCES (Feb. 19-Mar. 19) *Secretive and sensitive* In the past few days, the main focus of your action this week. Anything that reflects on your Neptune ruler in your house of group involvement. You will be able to see a lot of good and quiet in sexual advances, especially from literary and artsy types, the same can't be said for racial come-ons. Those same will be hard to resist. However, a bright-eyed, bushy-tailed, informed buddy could do a lot to help you weigh in on the strange family situation. ♐

ART GALLERIES

EXTENSION CENTRE GALLERY 2nd floor, University Extension Centre, 8303-12 St, 492-3034 Open Mon-Thu 10am-5pm; Fri 8:30am-4:30pm; Sat 10am-5pm

WEST END GALLERY 12308 Jasper Ave., 488-4892. Paintings by Allen

THEATRE

A MEDIEVAL FEAST The Celtic Hall.

ARTSWEEKLY

Continued from previous page

Goldome, 10104-32 Ave., 430-3663. Dinner theatre. An interactive event with music, theatre, Irish dancers and jugglers. Every second Friday.

MORGAN'S JOURNEY •Horizon Stage, 1001 Calahoo Rd., 962-8995 and •Arden Theatre, 5 St. Anne St., St. Albert, 459-1442. Presented by Roseneath Theatre. An exploration of childhood. Morgan the Clown learns through magic, music, and humour the true meaning of friendship. •Horizon Stage Sat, Nov. 3, 3pm; free pre-show at 2pm. TIX \$8 performance; \$5 workshop. •Arden Theatre, Sun, Nov. 4, 2pm. Free pre-show entertainment starting at 1:20pm. Post-show reception with complimentary juice and goodies. Meet your favorite artist for an autograph. Family Series Package Price: \$35 adults, \$25 children 12 and under.

MULTI USER DUNGEON Catalyst Theatre, 8529-103 St., 420-1757. Presented by Bad Dream Theatre. Multi-media exploration of the addiction of the Internet in today's society. Nov. 1-10,

8pm, no show Mons. TIX \$25 Nov. 1 and 8 (incl. reception); Tue, Nov. 6 two-for-one; \$18 adult, \$15 senior/student. Tickets @ TIX on the Square.

OFFICE HOURS Mayfield Dinner Theatre, 16615-109 Ave., 488-4051, 486-7827. Until Nov. 4. TIX \$34-\$69.

ON THE BANKS OF THE NUT The Varscona Theatre, 433-3399, voice box #2, 420-1757. By Sewart Lemoine. Norine Cuthbert, a resourceful temp, finds herself assigned to the office of Federal Talent Agent Pinkerton Sprague. The two find themselves in Nut River. Nov. 1-17. Tue-Sat, 8pm; Sat matinee, 2pm. TIX \$15, \$12 student/seniors/equity. Tue evening, Sat matinee pay-what-you-can; Fri, Nov. 2 two-for-one night. Adv tickets @ TIX on the Square.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

THE VAGINA MONOLOGUES Myer Horowitz Theatre, Students' Union Building, University of Alberta, 451-8000. TUE 6-SUN 11: By Eve Ensler. Jann Arden, Tracey A. Leigh and Amy Love. Fundraiser.

11am program time): Junior Stamp Club: Alphabet Soup.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 27. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 28. SAT 3 (2pm): Abracadabra, 5+ yrs. Drop-in. SAT 10 (2pm): It's a mystery, 5+ yrs. Drop-in.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Nov. 6-Dec. 11. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Nov. 7-Dec. 12.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SUN 3 (1-4pm): Art-Ventures: Tie dye bandanas, 5-12 yrs. \$2/child. SAT 10: Art-Ventures: Quick quilt blocks, 5-12 yrs. \$2/child. TUE 13: Start Parent and Pre-schooler Program: Primary colours, red day. \$5/child. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Rd., Terwillegar Drive, 944-5311. •Every TUE (10:30am) and WED (2pm): Storytime, 3-5 yrs. Until Dec. 18. Drop-in. •Every FRI (10:30am): Totally twos. •Every THU (7pm): Pyjama storytime for families. Until Dec. 20. Pre-register. •Every THU (10:30am): Fun for ones, 12-24 months. Pre-register. •Every FRI (10:30am): Totally twos. Until Nov. 30. Pre-register. SAT 10 (2pm): Silly Saturdays.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Family storytime. Until Dec. 12. Drop-in. •Every WED (2:15-2:45pm): TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Drop-in. Until Dec. 12. SAT 10 (10:10-10:30am trading time; 10:30-11am program time): Junior Stamp Club: Alphabet Soup.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Pre-register. SAT 3 (2pm): Trooper to the rescue, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. •Every SAT (10am): Research Central, 9-12 yrs. Until Nov. 24. Pre-register. •Every SUN (2pm): Children's storytime, 2+ yrs. Until Dec. 9.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every FRI (10:30am): Time for twos. Nov. 9-Dec. 14. Pre-register. •Every TUE (10:30am): Storytime, 3-5 yrs. Nov. 6-Dec. 11. Pre-register. SAT 3 (2pm): *And visions of sugarplums danced in their heads*, all ages. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every THU (10:30 and 11:15am): Time for twos. Nov. 8-Dec. 13. •Every WED (10:30am and 2:30pm): Pre-school storytime, 3-5 yrs. Nov. 7-Dec. 12. Pre-register. SAT 10 (2pm): Sky light, sky bright with Bruce McCurdy from the Royal Astronomical Society. Pre-register.

LECTURES/MEETINGS

THE ARTHRITIS SOCIETY 424-1740. TUE 6 (7pm): Information meeting about Joints In Motion.

THE CENTRE FOR WELLNESS IN MOTION 453-9097, 459-3908. •Every 2nd and 4th WED (7-9pm): Drop-in clinic, a half-hour session of reflexology, reiki or other therapy. \$10. WED 7 (6:30-8:30pm): Local reflexologists are invited to exchange information and techniques.

CITY HALL 437-6802. •Every Tues (7pm): Candlelight vigil for peace. Organized by Edmonton World Peace.

COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 736-3780, 951-2324, 439-0631. Learn Shamanic journeying. Meet your power animals and guides.

EDMONTON SELF STARTERS SENIORS ORGANIZATION 9200-163 St., 454-1231. FRI 9 (10am-noon): Living with loss. A presentation on grieving and supporting those who grieve.

THE IMPROVISED NETWORK (T.I.N.) Second Fiddle Books, 10918-88 Ave., 988-8142. •Every MON (7:30pm): Gatherings/performance for the advancement of creative music.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Dec. 21. Drop-in.

NINA'S RESTAURANT 10139-124 St. SAT 3 (2-3:30pm): U of A Philosophers' Café. Bernard Linsky presents *How Should We Think About September 11?*

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (use west door of building), 426-4620. FRI 2 (6:45-8:30am): Speaker Wayne Taylor presents *Lifestyle Retirement Planning, The New Wave*. \$2. Everyone welcome. FRI 9 (6:45-8:30am): Speaker Jeff Skibin presents *In Communication...Resistance is Futile*. \$2. Everyone welcome.

PUBLIC MEETING Griesbach School, 14315-102A St., 496-6171. THU 1 (4-9pm): Open house to discuss the revised

Griesbach Neighbourhood Area Structure Plans. (7pm): Presentation.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. TUE 6 (7-8:30pm): Scared of public speaking? Upward Bound Toastmasters.

TIMMS CENTRE FOR THE ARTS 112 St., 87 Ave., 492-4223. TUE 6 (2pm): U of A Faculty of Arts presents a public lecture by His Excellency Dr. Mohammed R. Al-Hussaini Ambassador of the Royal Embassy of Saudi Arabia. *From a Clash of Civilizations to a Dialogue of Cultures*.

TOASTMASTERS 10451-170 St, 2nd Fl. Boardroom, 472-4911. •Every TUE (7-9pm): Communication, personal growth and leadership, weekly meetings.

UNIVERSITY OF ALBERTA Education Building, 492-5834. WED 7 (7-9pm): Origins Lecture Series: Dr. Sean Graham discusses *Darwin's Abominable Mystery*, a look at the evolution of flowering plants. TIX \$16 adult, \$12 student/senior for series subscription. \$7 ind. tix/person @ door.

WASKAHEGAN TRAIL ASSOCIATION (WTA) •NE corner of Kinsmen Field House parking lot, 9100 Walterdale Hill, 467-7435. SUN 4 (10am): Free guided hike, approx. 8 km at Kinsmen Park to Hawrelak Park. Bring lunch or wieners, buns and a beverage. •Abbottsfield Mall, 30 St., 118 Ave., 962-3215. SUN 11 (10am): Free guided hike, approx. 10 km at Blackfoot Lake Staging Area loops. Bring lunch and beverage.

LITERARY EVENTS

AUDREY'S BOOKS Jasper Ave., 107 St. THU 8 (7:30pm): Nothing But Non-Fiction: *Writing Off the Rural West*, edited by Roger Epp and Dave Whitson. *With Unfailing Dedication*, by Elizabeth McLachlan.

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. •Every TUE (7:30pm): Peace talks, poetry open stage with the Raving Poets Band. Until Dec. 4.

GREENWOODS BOOKSHOPPE 10355 Whyte Ave., 439-2005. THU 1 (7pm): Gail Helgason reads from her novel *Swimming Into Darkness*. Free.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. THU 8 (7:30pm): Mysteries of the year. Pre-register.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Ave., 432-7633. FRI 9 (7:30pm): Poets of Quartet 2001: Four Calgary poets read from their new books. Robert Stallworthy reads from *From a*

Callbox, Rosalee van Stelten from *Pattern of Genes*, Catherine Moss from *Swallowing My Mother*, and Arran Fisher from *Static Mantis*.

STANLEY A. MILNER LIBRARY 3rd Fl., 7 Sir Winston Churchill Square, 496-1888. THU 8 (10am-noon): Talking Book Club. \$2 fee for refreshments.

TIMOTHY'S Calgary Trail S., Whyte Ave. THU 1 (7pm): *Spiritus Rides Again*: Performance poetry show with Richard Davies, Glen Kirkland and Dean McKenzie.

LIVE COMEDY

COMEDY FACTORY 3414 Calgary Tr. N., 469-4999. THU 1-SAT 3: MC, comedian/impressionist Roger Peltz and the Factory Improv Players. THU 8-SAT 10: MC, comedian Chris Warren and the Factory Improv Players.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000, 447-6812. TUE 6 (8pm): Just for Laughs Comedy Tour. TIX \$37.50, \$32.50, \$27.50.

SPECIAL EVENTS

ALBERTA FOUNDATION FOR DIABETES RESEARCH Sheraton Grande Hotel, 10235-101 St., 447-2643. SAT 3: Greek masquerade ball and auction with host Mark Scholz. TIX \$125.

CARNIVAL EX LIBRIS Westin Hotel, 10135-100 St., 496-7046. SAT 3: Gala, dinner, silent auction and music. Fundraiser for the Edmonton Public Library. TIX \$125.

GLOBAL VISIONS FESTIVAL Stanley Milner Library, Edmonton Rm., Centennial Rm., Gallery Space; and the Citadel's Metro Cinema, Zeidler Hall, 414-1052, 420-1757. An indie media showcase, global marketplace, cultural performances, international photo exhibit. Nov. 8-12. TIX @ TIX on the Square, Earth's General Store, Sugarbowl, Mountain Equipment Co-op, Naked Cyber Café, U of A SUB Box Office. \$15 opening night gala; \$12 Saturday Night gala; \$8 festival finale; \$50 festival superpass; \$35 festival screening pass; \$6 ind. films @ box office.

UNIVERSITY OF ALBERTA 2nd Fl., Fine Arts Building, in front of Studio 27. FRI 2 (11:30am-2pm): World music sampler—*One World After All*.

WORKSHOPS

BRAHMA KUMARIS MEDITATION CENTRE 207, 10132-105 St., 425-1050. Learn the art of Raja Yoga meditation. Pre-register. Free.

Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

volunteers

AFGHANISTAN HUMANITARIAN ASSISTANCE The Islamic Family and Social Services Association (IFSSA) are making an appeal to Edmontonians to donate blankets to send to Afghanistan to help the Afghan Refugees through the cold winter. Blankets can be donated to the IFSSA office. Ph 430-9220.

nat025

REACH OUT AND BE A FRIEND: Lurana Shelter, an inner city shelter that provides protective emergency accommodation to women and children escaping domestic violence. Seeking volunteers: cook, child support, receptionist, household assistant, and hairdresser. Can you spare a few hours each week to help a woman or child in need? Learn new skills and gain new experiences by volunteering at Lurana Shelter. You can make a difference. For info ph Susan @ 422-7263, ext. 237, or e-mail: skoles@atonementhome.com

nat101



OUR TEAM IS EXPANDING!

WE NEED A SALES REPRESENTATIVE!

If YOU have:

- strong personal skills •
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For a sales position where your contributions matter, send your resume to: Attn: Rob Lightfoot. #307, 10080 Jasper Ave., Edm, AB, T5J 1V9 or fax: (780) 426-2889 or e-mail: <office@vue.ab.ca> (NO phone calls, please)

EVENTSWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; free to kids under 4.

JOHN JANZEN NATURE CENTRE Fox Drive, Whitemud Drive, 496-2939. Open weekdays 9am-4pm, weekends/hols 1-4pm. •Weekend Adventures, drop-in activities 1-4pm weekends and holidays. •Animals as architects: Interactive display for all ages.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat, 10am-5pm; Sun, 1-5pm. **BEYOND THE WEB:** The mysterious world of spiders. Until Nov. 30. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mine, watch live frogs, interact and play Predator-the foodchain game. Suggested donation \$2. Beginners photographs, Nov. 8. Advanced books and paper. Nov. 15. Beginners workshops \$20 each or \$65 for four. Advanced workshops \$25 each. Pre-register.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •**HAPPY 25TH:** Show pyramid display back to the original pyramids of ancient Egypt. Until Nov. 18. •**EGYPTIAN CLAY TILES:** Legacy craft activity every Sunday, 1-4pm. Tiles activity with an Egyptian theme. Until Nov. 11. TIX \$5 adult, \$4 senior/youth/student, \$2.50 kid, \$15 family.

ODYSSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TRANSCANADA PIPELINES GALLERY:** SPACE PLACE: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, www.pma.edmonton.ab.ca, 453-9131. Open daily 9am-5pm. •**THE CHINESE EMPERORS' COLLECTION: QING DYNASTY:** Rare artifacts used by the Imperial Family and Imperial Court of the Qing Dynasty. Examples of garments, carved jade, silk embroidery and lacquer utensils. Until Jan. 4, 2002. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**EDMONTON FILM SOCIETY** MON 5 (8pm): *Mister Roberts*. •Admission \$8 adult; \$6.50 senior; \$4 youth (7-17 yrs.); free kids 6 and under; \$20 family (2 adults and kids). Tuesdays half price.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1351. Open daily. •**THE SPIRIT OF THE MACHINE:** A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "dia-

monds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. TIX \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

UKRAINIAN CULTURAL HERITAGE VILLAGE Hwy 16, 25 minutes East of the city, 662-3640. Labour Day to Thanksgiving weekend daily 10am-4pm. Churches, homesteads and rural town buildings showing Ukrainian settlement in Alberta from 1890-1930. TIX \$6.50 adult, \$3 youth 7-17 yrs., \$5.50 senior, free for children 6 and under, \$15 family. Group rates available.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): Pre-school storytime. Until Dec. 13. •Every TUE (7pm): Pre-school storytime, 3-5 yrs. Until Nov. 6. Pre-register. SAT 3 (2pm): Storybook bingo, 3-12 yrs.

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St., 479-1999. •Every SAT (11am-1pm): Kids arts and crafts and recreation, all ages. Free. Pre-register. •Every SAT (2-4pm): XBR Breakdancing. Free. •Every SUN (2-4pm): Métis dance lessons, all ages. Free. FRI 2 (6-9pm): Youth talent show. (9-12): MuchMusic theme dance. TIX \$5 adult, \$3 10-17 yrs.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Storytime, 3-5 yrs. Until Nov. 22. SAT 10 (2pm): Perfectly pigs, 5-12 yrs.

CASTLEDOWNS YMCA 11510-153 Ave., 476-9622. Programs for kids aged 6-12 years. Floor hockey, cooking, running, computer and drama programs.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March 2002.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally twos. Nov. 1-Dec. 6. Pre-register. •Every TUE (10:15am and 2pm): Pre-school fun time, 3-5 yrs. Nov. 6-Dec. 11. Pre-register.

IDYLLWILDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Time for twos. Until Nov. 20. Pre-register. •Every WED (10:15am): Storytime, 3-5 yrs. Until Nov. 21. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every TUE (10:15am): Baby laptime, 1-2 yrs. Pre-register. Until Nov. 6. •Every WED (1pm): Pre-school storytime, 3+ yrs. Until Nov. 7. Pre-register. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Nov. 7. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Until Nov. 8. Pre-register.

LESSARD LIBRARY 6104-172 St., 496-1871. •Every THU (10am): Time for Twos. Until Nov. 22. Pre-register. •Every TUE and WED (10am): THU (7pm): Pre-school storytime, 3-5 yrs. Until Dec. 13.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every MON (10:30-10:50am): Baby laptime-walking, birth-23 months. Until Nov. 5. Pre-register. •Every TUE (10:15-10:45am): Now-That-I'm-Three storytime, 3 yrs. Until Dec. 11. Drop-in. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Dec. 11. Drop-in. •Every WED (10:30-10:50am): Time for twos. Nov. 7-Dec. 5. Pre-register. SAT 10 (10-10:30am trading time; 10:30-

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adult classifieds

FEMALES NEEDED!!!

Make \$799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls. Call Jamie for more info. 1-800-474-8401.

MEET SOMEONE IN THE NEXT 5 MINUTES

Local singles, are waiting to talk to you. Call (780) 490-2266. Enter free trial code: 4996

ALL MALE CHATLINE

Chat Live with Hot Local Guys! Or just record/listen to ads for FREE. Call 780-490-2288 or 1-888-272-7277 toll free. Free code 8103

Pussy Lockheart

Lingerie model
447-0024/917-6540

(VW0327-1115) (6wks)

GAY MALE SEX!

Chat live or meet local gay men. Try us for free! (780) 413-7144. Enter code 2310.

VW0377/6CL

Nude female models wanted. All shapes and sizes welcome. Live, one-on-one show through internet. Work from the comfort of your own home. \$140/hr plus monthly commission. Paid weekly. Safe and professional. Make your own schedule. Contact The Forbidden Art @ 438-0284

VW1101 (1wks)

Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or credit editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artists to artists

So you think you can tell "Heaven from Hell", well it can be seen only at the Paris Market, 10am-5pm Sat-Sun under the "Strangely Artistic".

na1101

Professional promotional photographer for bands, DJ's, dance, theatre and model tests, on location or studio. Darren 709-4469.

na1101

STAGESTRUCK: THE EDMONTON REGION ONE-ACT PLAY FESTIVAL at Walterdale Playhouse. Deadline for entries: Nov. 15, Fee: \$50. For info and reg. package call 478-4190.

na1101

SOSA (society of student artists) looking for pre-forming artist to perform on our open stage during the inaugural party for our new space (PITS). Spoken word, poetry, music (acoustic only), dance, drama. 707-8305 or sosa@ualberta.ca

NA1101-1108 (2wks)

VISUALEYEZ: a festival of performance and time-based work. The third annual VISUALEYEZ, May 23-31, will be presented in various sites throughout Edmonton. Deadline Nov. 2. Info. http://www.latitude53.org or ph 423-5353.

na1011

DIRECTOR wanted! Sherard Musical Theatre is looking for a person to direct our 2002 main stage show, *Gondoliers*. This is a volunteer position. Contact www.sherard.ca or 467-8478.

na1025

Jubilations Dinner Theatre will be holding general auditions Tuesday, Nov. 6. For more info call 484-2424.

na1011

Full Moon Entertainment Theatrical Productions is now casting for this season. Call 405-1838.

na1011

LOOKING FOR MALE ACTORS BETWEEN 17-21 for short war film. Please call 489-7283 for auditions.

na1011

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artists to artists

SINGERS wanted! Sherard Musical Theatre is looking for people of all ages and skill levels who want to sing and play in our 2002 main stage show, *Gondoliers*. General casting call on Nov. 3, at Festival Place, Sherwood Park, 10am-1pm. No auditions needed. For info contact www.sherard.ca or 467-8478.

na1025

MUSICAL DIRECTOR wanted! Sherard Musical Theatre is looking for a person to provide musical direction for our main stage show, *Gondoliers*. Duties include rehearsing and leading a small orchestra in live performance as well as consulting on musical matters. Volunteer position. Contact www.sherard.ca or 467-8478.

na1025

"Girl Next Door" MODELS WANTED to collaborate with artist for Fine-Art photography projects. Females only, 18 plus years, some nudity required. Call Doug for info. at: 970-4772.

na1018

musicians

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. Info contact Lloyd, lllite@epi.ca

na1101

Singer wanted for established (six yrs.) contemporary a cappella group. Basses and female singers only. Call 489-0136 to set up audition.

na1101

Alkaline Trio infl. guitarist/vocalist/songwriter looking to start dark emo/punk trio. Need smokin' drummer. Call Matt 444-2737.

na1101

Rock band looking for male vocalist. Ph 477-3708.

na1101

MAMMOTH is seeking skilled, energetic, dedicated guitarist. Must be willing to go on the road, learn already written material. Infl: Fu Manchu, Kyuss and Clutch. Ph 988-0737 or 430-9332, www.mammothinc.com

na1101

Guitarist wanted for rock covers/originals band. Part time. MUST have flexible schedule and MUST have transportation. Rick 796-3500 (local) or rick@kamokrew.com

na1101

Wanted: Drummer to help re-build *Broken Nose*. B.N.H.Q. 435-4429.

na1025

Original metal band needs a dedicated singer with deep growl. If you don't have a deep growl and a strong voice don't call. Must have a pro attitude and be available to jam 3+ nights a week. 4-piece band has studio space downtown. Serious inquiries only. Call 919-8869.

na1025

Need male lead singer, 24-28 yrs. Need not have exp. Mostly covers now but originals later. Infl: Rage, Tool, Chili Peppers... 434-1499.

na1025

Wanted: experienced female back-up singer required for top 40 country/rock group. Call Tracy 780-525-8212.

na1025

Musicians Obsessed with Superheroes! Guitarist and bassist are looking for drummer and other musicians interested in making thematic music in eclectic band. e-mail: thegreendragon@canada.com for infl. and other info.

na1025

Homegrown.com

If you are an unsigned artist visit our website.

na1018

Needed for Nov. 15-18 gig. Sax player who can double on another instrument ie. keys, guitar. Darren 461-2841.

na1018

Tired of waiting for those other two people to fall out of the sky. e-m: Kindaer@msn.com

na1018

F.U. PRODUCTIONS/DEFTHEAT RECORDS taking submissions for bookings/management. Call or send press packs/demos to: BOX 15, SITE 3 R.R. 1 CHEADLE, AB, T1P-1Y2. Recording/rehearsal studio and P.A. Rentals call (403)852-5331.

na1018

Keyboard player to replace classical pianist wanted for progressive heavy pop-punkish project. Own equipment a must. Writing skills an asset. Recording and live shows guaranteed. Infl. are many and varied: Ben Folds, Cake, Strung Out, Radiohead, bring yours. All genders welcome. Ph Darren or Shawn @ 426-4210.

na1018

Experienced power rock trio looking for lead vocalist with songwriting and performing skills. Call Don 454-526.

na1018

Guitar and bass player seek drummer and vocalist for heavy project. Must have the ability to learn covers and create original music. Call Dan at 425-3231.

na1018

Guitar player looking to join blues/rock band. Call evenings Todd 483-1567.

na1011

Lead singer urgently required for gigging rock cover band. Must have stage presence, charisma and attitude. Versatility in all styles and range essential. Call 975-2588.

na1011

Final Offence, a professional hard rock band seeks exp. singer/songwriter for original/cover band. Ages 25-35. Call Jeff 469-5201 or Michael 449-5425. Serious seekers only.

na1025

Wanted: Drummer and bass player for original band. Infl: Meat Puppets, Grapes of Wrath, The Band. Contact Shane 452-4101.

na1011

computer services

Wanted: Will trade my Flash lessons (or other application) for your piano or guitar lessons. Call 413-8288, ext. 310. Leave a message.

na1101

employment

TRAVEL-teach English: Job Guarantee. 5 day/40 hr. Nov. 21-25. TESOL teacher cert. course (or by comp.) FREE info pack 1-888-270-2941. www.canadianglobal.net

RL0726 (longterm)

for rent

OFFICE / SHOP / STUDIO

Space avail. in character wooden building 100 sq. ft. - 15,000. 30 ft. ceilings. Near NAIT, ADSC available. Call 413-9676, 10am-5pm.

VW1004-1122 (6wks)

10340-121 St. Lrg 2 1/2 story 5-bdrm, free parkg+Laundry\$395+up+dd+shrd utils 458-6058.

VW 1011

health and nutrition

Wanted 29 people to loose 10-29 pounds in the next 30 days. Decrease appetite, increase energy, lower stress. Look and feel better. Dr. recommended. 780-732-0166.

VW020-1108 (6wks)

help wanted

General Manager

Free Will Players, producers of the River City Shakespeare Festival, are currently accepting applications for the position of General Manager. Interested applicants should forward their c.v. and letter of interest by fax or mail to: Search Committee, Free Will Players, #618, 7 Sir Winston Churchill Square, Edmonton, Alberta, T5J 2V5. Fax: 426-3248.

VW 1005-1101 (2wks)

Promoters wanted for music and fashion industry. E-mail resume to: team@deepmarketing.com

VW1005-1101 (2wks)

Casting office requires out going person. 1-877-392-6649

VW1101-1108 (2wks)

massage therapy

Deep relaxation massage for your aching body. Whyte Avenue area. Non-sexual. Almasta 405-8765.

VW 0913-1101 (6wks)

musician services

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8212-104 St., 432-0234.

VW/BA 1025-1220 (6wks)

music instruction

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FREE INTRODUCTORY MEETING

VW Qd Y2001

psychics

Mr. Stapha, African Psychic. If you want to know anything about you or somebody else; business and love; or any problems needed to be fixed. Call 902-3384 for quick results.

VW 1004-1122 (6wks)

shared accommodation

Home for Rent

St. Albert, 14 Alpine Blvd., 2-storey, 3-bedroom, 1 full bath and 2 half bathrooms, fireplace, deck, single garage. Avail. Nov. 1. \$1250. 418-1971.

VW021-

volunteers

COMMUNITY VISITORS NEEDED: Make an important visit, help with shopping, and errands. Be part of our Home Care Volunteer team, reaching out to neighbors in your community. Ph 423-8288.

na1101-03

Club Volunteer Leader: Work with other volunteers: Plan and implement social, educational, physical, cultural, and creative activities for adults with a mental illness. Ph Rayna @ 414-6305.

na1101

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No person shall win more than once every sixty days.

Unless otherwise mentioned,
a) each contest shall only allow one entry per person
b) contest winners must be at least 18 years of age.

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